

The School Musician

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February 1948

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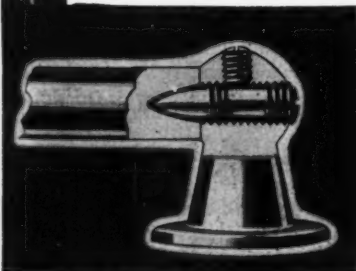
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... I take my Pen in hand ...

(Last month your Pen in Hand column brought you a series of excerpts from the significant address by Dr. Sigfrid Prager at the Midwestern Band Clinic in Chicago. In the light of their broad appeal to students and directors everywhere, and in view of their general interest to all concerned with music, the concluding paragraphs of Dr. Prager's talk are printed below. We will be greatly interested in the reactions of our readers to these pertinent thoughts of a famous educator.)

TOGETHER WITH THEIR SOCIAL qualities, also the musical background of many bandmasters might bear improvement. Too many of us get into a rut, resigning ourselves to the routine of dreary and often menial chores, abandoning all ambition of widening our musical horizon.

While teaching courses at the University of Wisconsin we have observed conspicuous shortcomings of bandmasters in the technique of conducting, knowledge of repertoire, in artistic interpretative principles and in musical terminology. For instance: It is embarrassing to meet band leaders who cannot pronounce the names of composers whose works they are performing, or who do not know the meaning of the titles of compositions they direct. A classic example is Debussy's "Afternoon of a Faun." Out of a dozen bandmasters who attended our course in conducting a good many believed that the music described the afternoon of a "fawn," a little deer, and that it was some sort of animal picture. Only one knew that a "faun" is a fabulous demigod, half man and half goat.

One member of the class cheerfully suggested that maybe the title was mis-spelled, and that it should read: "Afternoon on a Farm."

How many or how few can pronounce and spell the title of the overture "Il Guarany"? How many know that a Guarany is a member of an Indian tribe in North-Eastern Argentina and South-Western Brazil; that there are still many thousands of Guarany living there, speaking their own language?

In conclusion, we wish to comment on the conducting technique, the ability to read scores and on the interpretative methods of a good many band directors. Our conducting technique is nothing but a reflection of our knowledge, of our artistic penetration of a score. If our knowledge is superficial, our conducting will be superficial and mechanical. Of course, we

★ Presenting ★ ★ ★



Frank H. Groff, Little Falls, N. J.

BAND-BUILDER Frank Groff tackled the job of building up the Passaic Valley High School Band during instrument-shy war years, expanded it from 22 to 75 pieces and has been trying to catch his breath ever since.

Previously supervised music in five elementary schools in Essex County, N. J. Developed five glee clubs, five orchestras, one band . . . then found himself directing five commencements, five Christmas programs, etc. Began to feel like the ringmaster in a 5-ring circus and came to Little Falls to get away from it all. No luck so far.

Current assignment is a regional school without an elementary "feeder" program. Starting from scratch, unspoiled by previous training, his musicians consistently cop more chairs in All-State Band than any other school in the state. Last year he had 18 All-Staters, with seven in first chairs!

Wears the old school tie of Trenton, N. J., Teachers College and will get a master's degree from Columbia Teachers College this June. Has done extensive private study, both here and abroad.

His wife was once a kindergarten teacher under his supervision, but all that's changed now. They now supervise their own kindergarten consisting of boys 3 and 5 respectively. Both lads are musical, with pint-size uniforms to match Daddy's band.

An outdoor sportsman and an indoor gadget-maker, Director Groff has positive ideas about music. "Music for all . . . opportunity for the talented," is the way he puts it. Dislikes musical intolerance, whether from highbrows or lowbrows. Good music, he says, is good no matter where you find it.

"They Are Making America Musical"

all know that there is at least one serious handicap as far as band music is concerned: the lack of full scores. The days when we had to direct from a solo-clarinete or solo-cornet part are probably gone, but not quite. Nowadays, at least piano scores or condensed scores are available. But even those are not sufficient.

No self-respecting orchestra conductor would be satisfied to direct a major work from a piano score, without at least carefully cueing in important entrances or counter-melodies.

But band leaders seem to be more easygoing, indulging in vague remarks at rehearsal such as "There seems to be something wrong in the horns" or "the saxophones seem to be off," instead of being able to lay the finger on the spot and to say what is wrong with the horns or why the saxophones are off.

Is band orchestration so primitive, so clumsy, so simple that no full scores are needed for interpretation? Certainly not. It is merely inertia on the part of many leaders which makes them get by with a makeshift.

And, please don't let anyone place the blame on the publishers. Music publishers are not in business for art's sake, but to meet certain demands. But, these demands must come from you. If you clamor long and loud enough for full band scores, you will get them, and we shall have better band directing.

By now I am afraid, I have lost quite a few friends and have made a few new enemies with the blunt opinions just expressed. However, I ask you to remember that no profession is ever perfect, that no musician can remain for long in smug self-satisfaction without deteriorating, and that the only way to improve is to drag into the limelight defects which need remedying.

In a few months I shall leave the United States, probably for a long time, to go to South America, to Brazil, Uruguay, Argentina, Chile and Peru. I have already been asked to give lectures on American music and American musical culture in some of these countries. Not enough is known down there about our achievements in the field of musical education. There is too much talk about oil and mining concessions, about wheat and beef and hide exports, about American movies, fashions and fads.

I promise that I shall make it my business to advertise American bands and band-music wherever I go. And I submit to you this suggestion: organize in the near future a representative school or college band and send it to South America for an extensive

(Continued on page 42)

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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PASSING IN REVIEW, the 80-piece band of the U. S. Naval Academy steps out across the Annapolis parade ground. Composed

entirely of Navy enlisted men, the fine academy band is directed by Lt. A. C. Morris. The band does a nationwide broadcast weekly.

Famous MILITARY BANDS of Our United States

No. 2 of a series—Annapolis

● **THE ORIGIN** of the United States Naval Academy Band can be traced to the year 1852. It was in that year that the Bureau of Ordnance and Hydrography authorized a band at the Academy. From this time until after the Civil War, members of the Band were enlisted musicians and numbered from thirteen to seventeen men. With the termination of the war, discharges from the Service made it necessary to change the status of the Band from enlisted to civilian.

The first great strides in the development of this organization were made under the able leadership of Charles A. Zimmermann, who was appointed leader in 1887. With no provision in existence for the pension of retiring musicians, Congress enacted legislation in 1910 to provide for the enlistment of and attendant benefits for these men. Included in this act, was the provision that the Band membership be increased to 42.

Through the ensuing years the Regiment (now the Brigade) of Midshipmen gradually increased to a point which demanded an increase in the size of the Naval Academy Band. Under the successive guidance of Adolph Torovsky and H. J. Petermann this musical organization arrived at a position of ultimate prominence. William R. Sima succeeded Mr. Petermann in 1933 and was in time supplanted by Lieutenant Alexander Cecil Morris in 1947 as Leader.

Mr. Morris has seen over forty years of service with the Navy and has identified himself to a marked degree with its music. His assistant, Warrant Officer Alfonso Schifanelli, was formerly the solo clarinetist with the Band and was appointed second leader in March, 1947.

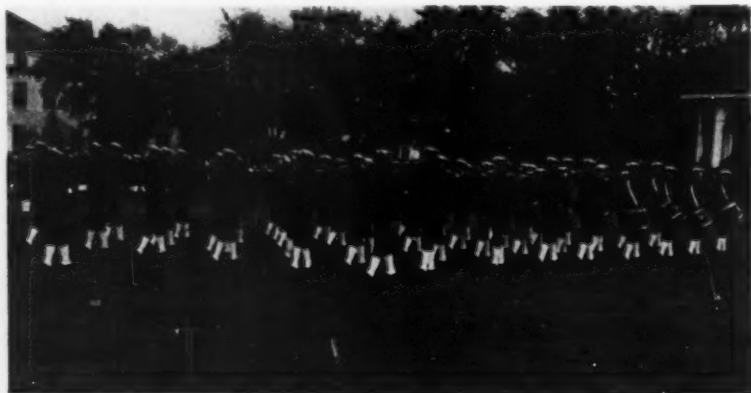
At the present time the 80-piece Academy Band is composed as follows: Chief Musicians—31; Musicians 1st Cl.—21; Musicians 2nd Cl.—28.

Normal duties include daily concerts, morning and afternoon, participation in dress parades and drills, and the performance of weekly nationwide radio broadcasts. Special duties

include the maintenance of a fine dance orchestra (seventeen pieces) for the express purpose of entertaining midshipmen at their frequent dances.

The sports program presents diversion from the normal daily routine of the Band. Football games, basketball games, intra-Brigade boxing competition all make another call on the Band for musical entertainment.

Several small orchestras are also kept intact to handle miscellaneous work which may arise. In addition to these dance bands the Naval Academy Band also boasts of a fine string orchestra.



MIDSHIPMEN studying to be naval officers form the personnel of the academy's second major musical group, the Drum and Bugle Corps, shown above on parade.

Why not "Problem Clinics" for Average Students?

Clinics—

Is It Time for a "New Look"?

● SOME YEARS AGO, in presenting arguments to my superior for attending a band clinic, taking some of my senior band students with me, I was asked the following rather startling question: "What is the purpose of this clinic?" Startling, because I had always assumed that the answer was an obvious one. (Since then I am not so sure the answer is as obvious, but more of this later.)

My answer was that a band clinic had a three-fold purpose: 1) to give each director an opportunity of working with or "fronting", an organization generally more complete in instrumental balance and experience than the home organization; 2) to give our better band students an opportunity of reading through challenging material; and 3) to give each director an opportunity of hearing newly composed or arranged materials.

Then came an even more startling question: "Why is it necessary to go to a clinic for the last purpose? Can't you band directors pick up a new score and tell by reading it through silently whether or not it will be

I cannot believe that the answer lies with the first question; but I am convinced that the answer lies in the last two questions. Most of our colleges are careful and thorough in their training of future instrumental music conductors. I feel that this lack is definitely due to carelessness in both observation and practice. If only some of those in question could accidentally overhear what is said about them in these "post mortems" (such as the B.O. ads would indicate), they would, no doubt, do something about it.

quest). Out of this has sprung the vicious fit of "professional jealousy"; and believe me the post mortems would bear out this statement time and time again. True, there will always be exceptions; so a personal observation or two would not be amiss at this point.

At a regional clinic, the host director, in an attempt to make the entire procedure as democratic as possible, had invited all those participating to nominate for program representation the men they thought would give the best performance. Among the names receiving the most votes was a regional non-entity.

This person was naturally highly elated at the prospect of associating with those already acknowledged. He determined to do the very best job he knew how to do. He made thorough preparation of the score he was to perform. Here was his opportunity to prove his musical worth and to justify the confidence of his unknown supporters.

An Awful Letdown

At the rehearsal just prior to the final one for the night's concert, he was all set to "work over" the rough spots, when he was beckoned to from the office door of the host director.

He sensed immediately what he inwardly hoped and prayed could not be true. But, surely, when he got in the office, and the door was closed, he was informed that although his name was on the list, a regional officer had been neglected, and that it would be wiser to forego the privilege he had been looking forward to. The suggestion that he might do a march or even the National Anthem would have

By *Gilbert J. Saetre*

Bandmaster, Miss. Southern College
Hattiesburg, Miss.

suited to your organization?"

An honest reply on my part had to be in the negative. There are too many clinic "post mortems" in support of this.

Post Mortems

Serious and challenging though this be, the problem I have in mind goes further. Too many of these "post mortems" or "bull sessions," are the basis for much earnest opportunity of criticising our colleagues, because so many of them seem to step on the podium without the slightest idea of the nature of the composition they are about to interpret.

Is this weakness on the part of many bandmasters due to lack of training, carelessness, a lack of foresight (or hindsight) or, perhaps failure to observe the good points of successful conductors?

Assuming the acceptance of the above-mentioned three-fold purpose of a band clinic, let us carefully analyze the situation further. Is the clinic for the student or for the director? If the answer is the former, then it seems most unfair to force upon the select student group conductors whose qualifications seem negligible. If the answer is the latter, it seems equally unfair to the remaining directors to have to sit and listen to unmusical interpretations.

Professional Jealousy.

In the decade just past, the trend was to have one guest conductor whose abilities would be respected, unquestioned and admired. Then came the period in which the directors were offered a greater opportunity for active participation (at their united re-

Are clinics serving their real purpose? And — come to think of it — just what is that purpose? Here are one man's answers to two vital questions

eased the hurt some; but this was not forthcoming. The clinic host did express sincere regrets at the turn of affairs; but there the matter died.

A more recent experience by this writer will contrast the above incident. At this recent clinic there was displayed the very minimum of professional jealousy; as a matter of fact, many old timers relinquished their turn with the baton to give newcomers an opportunity to prove themselves.

While we are on the subject of baton experiences, let me tell you of a trying experience concerning guest conductors. On a week's tour with a college band, this writer always made certain to offer the baton to the host high school or college bandmaster. In all prior instances, with the stick came the suggestion as to what that director might best do (usually a march or other number which the band could do "in spite of" the guest director). This time, the director was asked what he would like to do. (Heaven help me if I ever do that again unless I have a complete history of the person thus addressed!)

A "Guess" Conductor

He looked over the program and decided to do one of the best numbers, and one of the most difficult. Not being a good diplomat, and knowing of no ethical way of getting out of the spot I appeared to be in, I acquiesced. I walked out on the stage for the opening number, informed the band "sotto voce" of the agreement, and received in return amazed and frightened looks from the bandmen. Came time to present the host director, and I turned the baton over to him and seated myself in the audience and waited not too patiently for the inevitable down beat.

It came! Then I proceeded to relax, for I knew immediately that everything was under control—if only that person had told me that he had studied that particular number with the composer, my forehead would not be quite so high at this writing!

But to come back to clinics: I re-

peat that it is unfair to either students or directors to permit unprepared interpretations of the various numbers to be read at the clinic. If the bandmaster has the temerity to have his name on the printed program, then he should have the continued courage to see it through by making thorough preparation of the work he is to interpret, brief though that opportunity is.

Baton Is a Challenge

He should regard the opportunity of appearing before his colleagues as a privilege and a challenge to his finest musical instincts and abilities. He should approach the opportunity with a deep sense of loyalty to all concerned, and not as a negative opportunist.

At another clinic, there were critics seated in the audience who would evaluate the performance of any individual who so desired. Personally, I thought the idea was a good one, but there has never been a repetition of this evaluation in my experience. The evaluations were, of course, entirely between the host, critics and the individual involved. I don't to this day have the slightest idea who the two were whose suggestions proved invaluable to me. Whether we willingly admit it or not, conducting is an art that demands continuous study. We are prone to get in a rut, and an occasional evaluation of our conducting efforts should prove quite worthwhile.

Earlier in this article, I used those unpleasant words "professional jealousy." Is this the reason why so many of us hesitate to proffer the baton to a visitor? It is the only ethical and courteous thing to do for a visiting musician. My own attitude is that in so doing I expect a performance at least equal to my own, and in many instances a better one. I do know that when the visitor has refused the offer, his rating goes down in the estimation of those in the group at the time of the incident.

I also feel that one should take the stick whenever it is proffered, and do

the very best job it is possible to do. (I tell my conducting students in all earnestness that if I ever hear of them neglecting either opportunity, I'll have the college deny them as true alumnae.) There is no place for the timid conductor; neither is there a real place for the over-aggressive person.

So much, then, for the conductor-bandmaster. Let us turn our thoughts in the direction of the student himself. Let us challenge the second of our three-fold clinic purpose.

If the clinic is for the students why does it always involve the 1st chair man or others of equal caliber? What have we to offer the average but highly interested and equally hard working band student. I cannot feel justified in penalizing the bandsman whose ability does not match the 1st chair man, but who in every other respect may be even superior. For our purposes, let us call them "problem" bandmen.

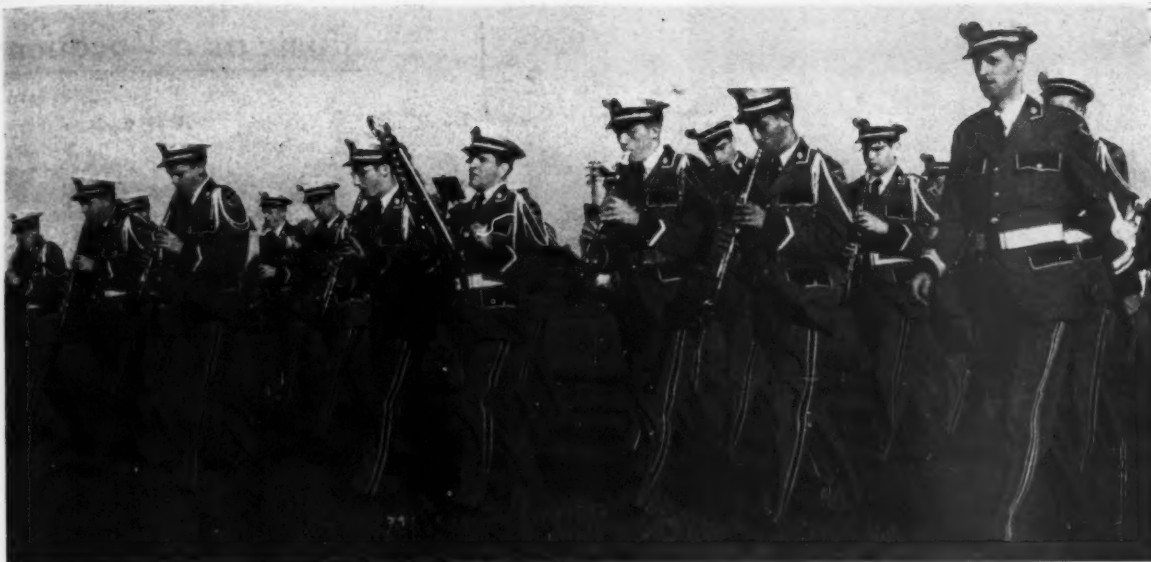
One of my colleagues, Ed Allen of Lake Charles, Louisiana, had also been considering the problem quite seriously. We had several conferences about the matter, and then decided to try to do something about it; and with the assistance of McNeese Junior College in Lake Charles set up the first "problem clinic" in our immediate

Consultant specialists on the various band instruments were called in for the day. The student (with his teacher) was brought in; the case was studied, a diagnosis of the difficulty was given, and both student and teacher went home feeling quite good about the whole thing.

Clinic for Students

In many instances, where the teacher was not too sure about teaching procedures, those procedures were approved. In many instances, where the teacher was uncertain as to the proper procedure, that procedure was given. The only deterring factor was the time limitation; and some day I hope to again have the opportunity of conducting a similar problem clinic and to establish some follow-up system to determine whether or not the ends justify the means.

The writer is fully aware that many clinics are to some extent attempting a combination of the two types by offering lectures by "specialists"; but these lectures are always more beneficial to the director than to the student. It is only the individual attention to that "problem bandsman" that will serve as a permanent adjustment. Therefore the repeated question: "Are clinics for the director or for the student?"



DIRECTOR JENNY, far right, sets a stiff pace for the musicians in his outstanding "Diamond Band" at Temple University.

How Would You Rate With the COLLEGE Bandmaster?

By *John H. Jenny*

**Director of Bands
Temple University
Philadelphia, Pa.**

● **AS A COLLEGE BANDMASTER** who has also directed high school and prep school groups, I have formulated some very definite ideas as to what qualities to look for in prospective college bandmen.

Two years ago, when I first took over as director of the Temple University Bands, the campus newspaper reported an interview with me as follows:

"The new bandmaster regards interest and enthusiasm as the prime requisites for his musicians. He sets no precise limits to the amount of previous musical education applicants should have, but he insists that they all possess enthusiasm for the project."

Since at the time of that interview the university had no band, and since the requisites have enabled us to build one of the fine collegiate musical organizations, I still insist that **enthusiasm and interest** are foremost in what I look for in prospective bandmembers.

I would, then place **loyalty** next in the qualities I expect in an incoming musician. Since Temple University offers no band scholarships and since our band of 100 are all volunteers giving of their time and effort freely, then **loyalty** must be of top importance in my bandsmen. I ask myself and the

musician, "Will band come first?" Will you attend all rehearsals?" and numerous other questions which will assist me to decide whether band or some other activity will have his services when I most need him.

Next I look for **leadership** qualities in my budding and ambitious bandsmen. I expect every musician to be a leader. I have found over the past years that bandsmen are born leaders; that they may never get a chance to lead but that that quality must be there in order to produce the successful musician.

I also look for (either on a college entrance blank, letter, etc.) the **recommendation** of the musician's high school band director. Having once labored in developing musicians, I know that not all high school bandsmen are worthy or deserving of the honor of being recommended by their high school band director. If this is lacking then the parcel is marked "Handle with Care."

And now we arrive at **musicianship**, but all these other foregoing qualities must be present before I am even

vaguely interested in the musician as a member of our band. In search for this quality I am interested in what instrument he plays, how efficiently he plays it, does he own his own horn, does he still take lessons, from whom does he take lessons, does he play other instruments? All these questions give me an answer which is significant in ascertaining the degree of musicianship possessed by the applicant.

If the high school bandsman passes the above, I am then interested in his **experience**. I should like my musicians to take part in other musical activities both in college and in the community. I find that the high school from which he is applying is a significant feature in his experience. I should like to know how long he has played his favorite instrument and how long each of the others. I am interested in knowing whether he prefers concert to marching band. The last of my questions is "Have you ever appeared as a **soloist**?"

Should he pass the above inspection of his personal and musical qualifications, I am then ready for an audition should this be necessary.

My entrance examination of incoming musicians may not be totally objective, scientific, nor accepted by the rank and file of college bandmasters, but "It works with me."



22-YEAR-OLD Elliott Lawrence has clicked professionally with the dance band he formed while a student at the University of Pennsylvania. An immediate hit with young people, Elliott's unusual group gets many bids to play college prom dates. Despite his crew cut, Lawrence is termed a "longhair" by fellow band leaders because of his solid classical background. A talented composer and arranger, he uses his thorough knowledge of music to good effect by adding symphonic tone color to dance arrangements. Above he rehearses with his French horn, English horn and bassoon.

Music as a Vocation

How to Make Your Career A "Click" In Ten Years From Today

● **ALL READERS OF THE SCHOOL MUSICIAN** have an interest in music and many will pursue it as a means of livelihood. Those in this latter class will need to make many decisions and careful discriminations not necessary in the case of those who use music as the ideal leisure time activity. It is the professionally minded student to whom this article is addressed.

Ten years from now, what? What will you be doing? Will you be happy and well qualified in your work or will you find you have jumped into your career ill-prepared because of its apparent glamour? The occasion for this seriousness arises from contact with many freshman students enrolling as music majors in college music classes.

Generally, the music minded student forms some idea of what he wants to do by the time of high school graduation—lead a concert band or symphony orchestra, sing on the radio, lead or play in a dance band, have a dance band or sing in the movies, or numerous other attractive and glamorous possibilities. These desires are not fads nor fancies. They are as real to the high school musician as earnest desire could be.

Young musicians are to be congratulated on their aims and aspira-

tions. They deserve the most sincere help and advice obtainable in reaching for their goal. It comes as a shock and with much surprise to many college freshmen that college music courses do not make one a radio singer or a dance band leader—nor a concert band or symphony orchestra director, for that matter.

Broad Background

The field of music as a vocation is so wide and so varied that one can not know very far in advance the most desirable phase and the one most suitable. The first definite plan for the young musician is to fully decide that music is for him as a profession, making an analysis of its possibilities.

All vocational phases of music should be compared, with particular stress on the possible opportunity over a period of years, the need of continued study, possible length of employment, stability of the work, the full year-round pay as opposed to a few exorbitant pay-weeks, steady-

ness of employment, and finally the possibility of life time happiness and enjoyment. After this, decide: What, ten years from now?

Second, if, after a favorable analysis results, he should understand from the beginning that, regardless of the phase of music in which he is interested, the musical foundation and fundamentals are all the same. It is not possible to produce the best in any phase of music, dance band to concert, without a good, broad musical background—a good general subject background also, for that matter. This can not be over emphasized, but it is underestimated by the college freshman, generally.

The college music course can not make the young musician a good dance band man. But it can give the fundamentals in rhythm, harmony and counterpoint which will help materially.

Necessary Fundamentals

The college music course will not make a radio singer out of a young

By *Dr. John Paul Jones*

Director, Department of Music
Northeastern State College
Tahlequah, Oklahoma



lady. But it will give her a fine repertoire of songs and song material, the fundamentals of voice production, stage presence, etc.—all of which will aid materially in the radio field.

Neither can the college music course make a finished band director or symphony orchestra conductor out of the student, but will, along with the aforementioned studies, give a thorough background in music history and appreciation, conducting and methods so necessary to good taste and interpretation in conducting and teaching. The college music course also affords opportunity for musicianship studies both as a listener and as a participant.

Before the Public

The major study, be it vocal or instrumental, requires appearances on departmental programs and student recitals. As a listener the student sees certain faults which he tries to avoid in his own presentation. Entrances, exits, posture, stage setting and lighting, costuming, all of these are problems along with the technical mastery of the solos. To the advantage of the student, these recitals also afford appearances with ensemble groups from duets and trios to the full band or orchestra, the whole set-up of which is to give the music major or minor all possible opportunity for learning in the music field.

No, the college music course does not teach one to be a dance band leader or a radio singer directly, but it *does*, indirectly, give all the needed fundamentals and background so necessary for successful work in any music field. What the college music student does with his acquired training depends upon his ultimate decision, tempered by his growing musical knowledge and his increasing musical experience. These are the factors which will guide him into his original



MUSIC CAREERS have paid off handsomely for bandleaders Harry James and Benny Goodman. Both spent many years in attaining mastery of their respective instruments, now are at the top of a glamorous, although highly precarious profession.



SYMPHONY MEN, like those in the brass choir above, enjoy good, but not spectacular salaries. Their professional life is usually much longer than that of dance band musicians, and top symphony men are always in demand for teaching and demonstrations. Occupational hazards—temperamental conductors, failing embouchures.

chosen path or show him a richer and broader field in another phase of music, one perhaps more suitable to his present musical stature.

The moral to this story is: get as fine a background in music as you

possibly can get and, while doing so, analyze thoroughly the many possibilities in music as a profession. Then decide which of these will help you do what you want to be doing ten years from now—and stick to it.

5 Steps to Success in Music

- 1—**Analyze yourself; decide what field of music you are best fitted for.**
- 2—**Plan how you will reach your goal: set objectives to reach ten years from now.**
- 3—**Fundamentals are all-important in any field: study all phases of music — someday it will pay off.**
- 4—**Get experience in as many fields of music as you can — a broad background is a real asset.**
- 5—**Keep studying your profession — keep alert to new vocational opportunities — stick to it!**

Recent test is an eye-opener

Confidentially, How Do Plastic Reeds Stack Up?

By *Ralph J. Fulghum*

Director of Band

Univ. of South Dakota, Vermilion, S. D.

● WHEN A REPRESENTATIVE of a fine old instrument and music wholesale house down in Elkhart, Indiana, asked if he could use my band as a guinea pig, I said, "Come ahead—we're always anxious to learn."

In he came and spent three days testing and talking and recording.

The purpose of his visit was to gather some facts and figures which would show that his frosted plastic reeds with the new frosted finish have merit and that they have a definite place in any instrumental music program.

He's back in Elkhart now with his facts and figures but some of his long range experiments are still going on in my woodwind section. You'll no doubt hear more about this before too long.

Asked to comment on the experiments, I naturally approached the subject as just another band man who is interested in reducing woodwind section headaches. From where I sat it looked to me as though bandmasters who get themselves into arguments about plastic reeds or make derogatory remarks about them, would do well to think twice before going too far out on a limb.

New ideas and new products are hard to put across because people hate to change. Of course, plastic reeds have been on the market for some time now. Many of the early attempts were pretty sad, but then so were many other plastic products of a few years ago. Plastic has improved and apparently the techniques for making reeds for woodwind instruments out of plastic have also greatly improved.

At any rate the experiments upset a lot of favorite applecarts. Those who watched and those who participated will, I'm sure, be very careful not to criticize any plastic reeds in the future without trying them first.

It was interesting to watch the behind-the-screen tests. Miss Luella Bruhn, our instructor of woodwinds, sat on one side of the screen with



members of my band's woodwind section on the other.

As Miss Bruhn changed back and forth from plastic reeds to cane reeds, it became more and more obvious that the members of the test groups were unable to tell which she was using at any one time. First she tested on clarinet, then on alto sax and then on tenor sax.

A brief examination of the results showed that many of the answers had been out-and-out guesses. There just wasn't any basis on which to differentiate. The tone quality of the cane and plastic were so similar that to judge which was which, with any degree of accuracy was almost impossible.

The following day plastic reeds were handed out to each member of the band's woodwind section. After listening to the group play first with plastic reeds, then with cane reeds, it again turned into a guess game. The tone quality of the group did not appreciably change.

I am convinced that good plastic reeds do have merit and do have a

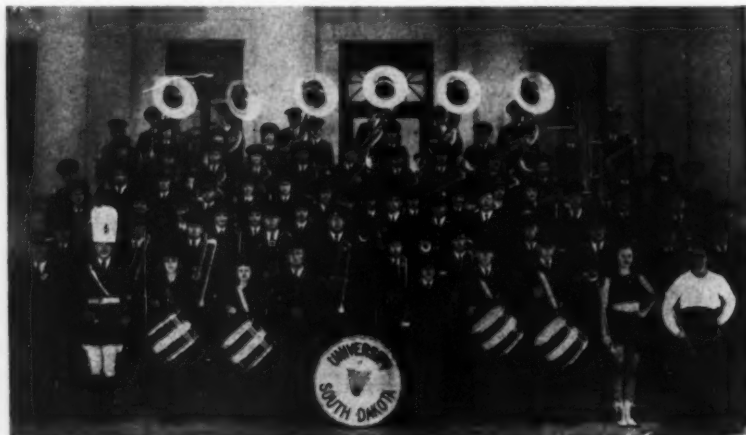
place in every woodwind section.

There are many occasions for which plastic reeds are far superior to cane reeds. You know what happens to cane reeds on the march. If they're not played or kept wet constantly they shrivel and curl or dry out and become unplayable. Often they are chipped by being brushed against a uniform. With plastic reeds you'll have 100% participation in your woodwind section for marching band.

Beginners problems, too, are reduced with plastic reeds. They're more sanitary, strength remains uniform longer, they insure having a playable reed on the instrument between lessons and tend to build strong embouchures.

As an innocent bystander, I'm afraid I became rather involved in this experiment, at least mentally. If you are a bandmaster or a woodwind student, don't base your opinion of plastic reeds on hearsay. Try them first. You may like them.

Try your own blind-fold tests with plastic reeds on your friends and fellow woodwind players.



GUINEA PIGS in the recent plastic reeds tests were the members of Professor Fulghum's University of South Dakota Band. Once a Sousa bandsman, Mr. Fulghum formerly taught for several years at the universities of Michigan and Iowa.

Your chance to stump the experts

Bring Your Instrumental Problems to the Air Corps Band Clinic

BEGINNING HERE is a series of nationwide clinics for high school instrumentalists, with technical information on each instrument given free for the asking by some of the finest professionals in the country.

The Army Air Force Band Clinic, an exclusive SM feature, was originated by Major George S. Howard, director of this top service band. A former school and college band director, Major Howard feels that an open forum of this nature provides an excellent service function for the many outstanding musicians in his organizations.

This clinic in no way supplants the columns conducted by the many fine educators who edit *The SCHOOL*

MUSICIAN's regular teaching features each month. The Air Force bandmen, being professional musicians, are offering their advice on problems falling into their own province. There may at times be repetition in this feature and the regular departments on brass and woodwinds. We hope there will be: repetition is the basis of thorough teaching.

This clinic is open all day, every day. Major Howard and his first chair men are at your service, waiting to hear about your problems. This is an unparalleled opportunity for students and directors alike. Take advantage of it today!

TROMBONE

By Norman Irvin

Principal Trombonist, Air Forces Band and Symphony

Q—Why is the high G in the 2nd position flat on the trombone?

A—In the series of natural harmonics of any length of tubing or any string, the seventh tone in the series (one octave and a minor seventh above the fundamental tone) is always flat. It can be used only if the slide is pulled in enough to make the tone in tune, about 1½ inches. Many other positions on the trombone are not exactly in tune. A good book for further study on this subject is "The Trombone and Its Player," by William F. Raymond, conductor 745th Air Force Band, Smoky Hill Air Field, Kansas, published by Fillmore.

Q—What should be used to lubricate the slide?

A—Most modern slides take to cold cream very well, providing it is applied very thinly and kept wet with an atomizer of water. Vincent Bach advises the use of cold cream on his

trombones and has written a very good pamphlet on the care of the slide. Older slides may work better with oil, all slides should be cleaned frequently.

Q—How can I improve my tone?

A—Be sure you sit erect and keep your chin up. Practice saying "ah" to get the tongue down and back. This insures free air passage and gives resonance to the tone. With all this in mind, play long planissimo tones from the upper tones to the bottom of the register, guarding against a waver in the tone and nasal quality.

OBOE

By Harold Fleig

Principal Oboist, Air Forces Band and Symphony

Q—I cannot seem to make myself heard in the band when I play. How can I get a louder tone?

A—If you have the right reed and a good instrument you must not strive for a loud tone. It is vital for you always to remember that if you insist on producing a loud tone you must sacrifice beauty of tone. Concentrate on a sweet, vibrant tone and try to make your fellow players realize that they must play more softly when the oboe is to be heard.

Q—After I practice about twenty minutes I get a violent headache. Is there anything injurious in oboe playing?

A—Probably your reed is too stiff and hard. Correct oboe playing requires little more effort than holding the breath. Get a reed which has a tiny opening at the tip and which blows freely. Remember that there is nothing inherent in oboe playing that is harmful, either physically or mentally.

Q—On which notes should each octave key be used?

A—Oboes have three octave keys. The half hole under the tip of the left index finger must be used on D_b, D and D_♯ on the fourth line of the staff. The thumb octave is used for E through G_♯ just above the staff and the left index finger depresses the side octave key on the A through high C. If your instrument has an automatic octave mechanism, use the half hole as outlined above and then the thumb key for E through high C.

Send your questions today to

Major George S. Howard

Commanding Officer, USAF Band
Bolling Field, D. C.

Air Forces Band Clinic (cont.)

CLARINET

By George Dietz

Principal Clarinetist, Air Forces Band and Symphony

Q—Why is the A clarinet used in orchestras?

A—The A clarinet has a sombre, dark quality which is often preferred by composers for certain effects. Also it facilitates playing in the extreme sharp keys.

Q—I use a very open mouthpiece. After fifteen minutes of playing my lip is tired. How can I overcome this fatigue?

A—Use a medium strength reed and a short lay mouthpiece with a medium opening.

Q—I have been playing B_♭ clarinet for two years and now have an opportunity to play bass clarinet. Would you advise me to do so?

A—By all means. Bass clarinet is the only legitimate double for clarinet. It is the 'cello of the woodwinds and is used in the band, the dance band and the symphony.

TUBA

By Edward Dougherty

Principal Tuba, Air Forces Band and Symphony

Q—What is the best mouthpiece to use?

A—There is no "best" mouthpiece for everyone, the formation of the mouth, lips and teeth vary with the individual and require various cups and rims. The one that fits the lips well and "feels" best is usually the one to choose and stick to.

Q—What are the technical limitations of the tuba?

A—Although endowed with a powerful and deep tone, the tuba has all of the possibilities of any other valve instrument, limited only by the abilities of the player.

Q—What tuba should be used?

A—That depends on the type of work to be done, certainly the sousaphone is the only thing for marching. For concert band work the recording model is usually preferred and the upright or recording for symphony.

TRUMPET

By Robert Markley

Principal Trumpet, Air Forces Band and Symphony

Q—What method should I use to obtain a desirable vibrato?

A—Provided you have reached the stage in your playing where an intelligent use of tonal coloring will be an asset to you, I would advise developing the hand vibrato. This is done by moving the right hand slightly forward and backward, much as that of a string player. This actually causes a movement of the lips and mouthpiece which in turn produce the deviation of pitch. Begin by practicing the hand vibrato slowly and in definite rhythmic beats and gradually increasing the tempo until the desired effect is reached. Sustained notes of the scales and slow, simple songs may be used as practice material. Remember, there are few phases of the trumpet more misused. Instead of improving the tone, there is often simply an unattractive distortion.

Q—Should I teach my beginning trumpet pupils to use the diaphragm in practice and playing?

A—You may, if both you and the pupil have unlimited time and patience. The importance of using the diaphragm in wind playing cannot be stressed too much if one is to reach any degree of proficiency required in professional playing. However, I do not believe it worth while to explain the breathing apparatus until the pupil has mastered the simple fundamentals. If a pupil is cautioned against violently raising his shoulders in breathing, the chances are that he will be using his diaphragm without being conscious of it.

Q—What is the correct position of the fingers on the valves?

A—The correct position is the one that is most natural to you. Let your arms hang loosely, as in walking, and observe that the fingers are slightly bent inward. By using the same position when your finger tips are placed on the valves you will have a natural arch. This will give you the necessary strength and will be the best position to develop the agility you will need. Most trumpets have a hook or ring on the mouthpiece pipe; this can be a great help in supporting the instrument when it is necessary to use one hand. However do not get in the habit of gripping it with the little finger as the spread of the fingers tightens the back of the hand and lessens the flexibility.

Next Month in the SM

The Composers and Arrangers Corner

By

C. Wallace Gould

Director, Department of Music
Southern State Teachers College
Springfield, South Dakota

THE "MOST FASCINATING side of music" will be the subject of a monthly column by one of the nation's favorite band composers, starting in the March issue of the SCHOOL MUSICIAN.

Says Mr. Gould, "This column is for everybody except geniuses. I think it will be interesting to both students and directors who would like to know more about the business of composing and arranging. It's simpler than most people think."



Don't miss it — in your March SCHOOL MUSICIAN!

FLUTE

By Robert Cray

Principal Flutist, Air Force Band and Symphony

Q—How long has the Boehm system flute been in use?

A—Boehm submitted his new flute to the Paris Academy of Science in 1832. It was not the flute of today, but certainly contained the basic fundamentals upon which our flutes are constructed. Boehm continued to perfect his flute until his death in 1881; his contemporary, Louis Lot, refined the workmanship and some of his flutes made in 1870 are in use today. A German silver, Boehm system flute made by Boehm and Mendler was used by Edward Heindl in the first concerts of the Boston Orchestra in 1881. The controversy raged for many years, but any flute other than the Boehm is now a curiosity.

Q—What is the alto flute and where is it used?

A—The alto flute is a large flute built in G and sounding a fourth lower than written. Parts are seldom found due to the scarcity of the instrument. Stravinsky and Ravel have written for it and it is sometimes heard in special orchestrations for radio productions.

Q—How are D_♭ flute parts played on the C flute?

A—The part is played by transposing it up a semitone; that means that five flats are added or used to cancel sharps and the part read a note higher; thus a D_♭ part in A (3_#) would be played in B_♭ (2_♭). It is an awkward transposition and seldom seen in modern band writing.

BASSOON

By Harry Meuser

Principal Bassoon, Air Forces Band and Symphony

Q—Is there any certain care that a bassoon should receive?

A—Yes, the bore, if not rubber lined should be treated with olive oil twice yearly and the keys oiled with fine watch oil once a month.

Q—My bassoon sometimes does not speak well in the lower register. What can I do to improve this?

A—Since you say "sometimes," I would say that it is not the fault of your instrument but rather that of the reed. It may help to take a little more off of the bottom side of the reed towards the back. Do this with fine sandpaper.

Q—What is a fair price to pay for a reed?

A—I think a fair price is from \$1.50 to \$2.00 when the reed is made by a professional. It requires much time and experience, but you are assured of a well playing reed.

The Musician's Workshop

Stringed Instrument Repairs

Fitting and Adjusting the Bridge

By Raymond Cheek
Cortland, Calif.
Director of Music

● A GOOD BRIDGE, properly shaped and fitted to the violin, is most important for proper playing and tone production. The bridge is the conveyor of the vibrations from the strings to the violin and rests on top of the bass bar on the left side and within a quarter of an inch of the sound post on the right side.

If it is too high, too low, made of the wrong material or not adjusted properly, the violin cannot respond to its full capacity. The bridge should be made of spotted maple of medium hardness with the grain horizontal. Be sure to avoid the cheap white bridges made of poor wood as the small difference in price will many times justify the better bridge.

To adjust the bridge to the violin: commence by cutting the feet of the bridge down to approximately the curve of the top of the violin. Then very carefully adjust the feet by placing a piece of fine sandpaper on top of the violin and rubbing the bridge until it exactly fits the curvature, with no space showing under the feet.

The top of the bridge should be just about half the thickness of the feet. This can be adjusted with a small file and fine sandpaper. The edges must also be slightly filed and sandpapered as they are usually too thick. The top must be rounded so as to prevent the bow from touching two strings, unless the player wishes it to do so, and should appear to be about one-fourth inch from the finger

board at the G-string and slightly less on the E side.

The notches and proper arching can be obtained from this guide or from careful study of a well adjusted bridge. The notches for the string should be made with a very small file and they should be just on top of the bridge and not too deep. The notches should be quite smooth too, as the strings have to slide through them as they are tuned.

In the ordinary violin, the bridge is placed exactly between the two small notches in the F holes at an equal distance from each and the left foot placed over the bass bar. It is a common and good practice to carefully place the bridge in proper position and then mark the position of the feet with a fine point. The bridge is then removed and the varnish carefully scraped.

This prevents the bridge from sliding on top to the violin and marring the varnish and also serves as a better means of conducting the vibrations to the top.

Students are often careless in keeping their bridges straight. To straighten a bridge, grasp it carefully on both sides with both hands and gently pull back into a perfectly upright position. If a bridge falls, it often breaks and may jar loose the sound post or cause other serious injury.

If no other bridge is convenient, a broken bridge can be glued with a good grade, "dry powder Resin" glue and will last indefinitely if a good glue job is done. Sandpaper the excess glue from the break only after it has thoroughly dried.

(Next month—the Fallen Sound Post)

HORN

By Joseph Freni

Principal Hornist, Air Forces Band and Symphony

Q—What is meant by "muted horn"?

A—Muted horn is an effect produced by completely closing the bell with the hand. The resultant tone is a semitone flat and to compensate the performer always transposes muted passages up a half tone.

Q—What is the range of the horn?

A—The horn has an extremely wide range, four octaves from B_♭ below the bass clef to the B_♭ above the

treble. Composers are aware of this and often utilize it in the orchestra. Hornists usually specialize in a certain register, the 1st and 3rd in the upper and the 2nd and especially 4th in the lower. There are solos for all horns in Wagner and other composers.

Q—Why is the hand placed in the bell of the horn?

A—The right hand is placed in the bell of the horn to produce different tonal effects and to vary and thus control the pitch. The more the bell is closed with the hand the sharper is the pitch.

How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

The Musician's Joe Miller

Maybe you haven't heard all of these. Stop me if you have heard them before. A fond rural mamma and proud rural papa told the bandmaster they had decided to start their young daughter taking trombone lessons because she seemed to be very gifted in "this music business." The bandmaster inquired why they believed her to possess music talent and they

replied "because of the chords in her neck."

The precise military general, who, when inspecting the military band, got so upset that all the trombones (including the 1st, 2nd and 3rd each playing a different part) did not move their slides the same way at the same time. And the old lady who, after watching a trombone player in the circus band for more than an hour, sud-

denly jerked the outer slide off from the instrument and calmly handed it to the trombonist saying, "Just wanted to help you, son. You have been trying to get that thing off for over an hour."

The little boy at the circus who watched a trombone player in the band awhile and then walked on down the midway to the freak sword swallower and remarked to him, "Pretty good, mister, but I bet you can't swallow a trombone slide as fast as that fellow in the band did a few minutes ago."

And then there was the ambitious trombone soloist who the critics remarked was so good "he played out of this world", but this same soloist practiced too late one night and so disturbed the neighbors that one of them "put him out of this world." If these don't make you laugh, just copy them off, put them in the furnace, and there they will bring a "mighty roar!"

An invitation just received for me to give a teaching and playing demonstration on trombone and baritone at a Tennessee Band Clinic reminds me that time is drawing near for student trombonists all over America to begin preparing their solos for the Competition-Festival solo events. Last month I gave a few suggestions for contest cornet and baritone solos and this time I would like to discuss contest solos for trombone.

The famous trombone soloists, Jaroslav Cimerá and Ernest Glover, with whom I have had the pleasure of studying trombone, have served as judges of the national high school solo contests for many consecutive years. I have heard each of these trombone artists comment concerning the unfortunate failings of many gifted players who made such a poor choice of solos for their contest participation.

In many instances, cornet solos were used that were not at all adaptable to the trombone. Sometimes a talented young trombonist would waste his efforts before the judges trying to play some cornet arrangement of "Carnival of Venice", which, of course, was "Love's labor lost." Mr. Cimerá has come to the rescue and made an arrangement of this number especially for trombone and it is now very well adapted to the instrument but may be a little difficult for some high school students.

There are still several beautiful solos which do have a melody written for the trombone by artists who play and understand the instrument, though this type of solo is becoming scarce on the national trombone solo contest list. I refer to such fine solos as those of Arthur Pryor, Gardell Simons and Clay Smith. It is my opinion that these should come first in your consideration for a contest solo because many of them also lend themselves well as program numbers for your spring band concert.

I will begin with the easiest numbers taken from the Training List. I have pointed out the importance of playing a solo easy enough for you to play your best with poise and self-assurance. The following are taken from the old contest solo list as no new list has yet been provided. One is needed and hoped for soon.

FAVORITES OF CONTEST TRAINING LIST

1. "Valse Melancholique" by Tschalkowsky, grade II, published by Boosey, Hawkes and Belwin. A very melodic number of good musical taste and well adapted for trombone.
2. "Starlight" by the famous trombonist, the late Arthur Pryor, a valse caprice listed as grade II but I believe it is difficult enough to be graded higher.

Everywhere..... the choice is Getzen



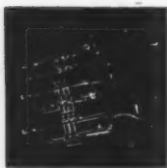
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3. "My Song of Songs" by Clay Smith, who has written so many easy, melodic solos for his instrument which have high program appeal, grade II, published by Barnhouse. A tone poem in legato style calling for tone quality and phrasing ability. One of the easiest on contest Training List. Range only to high F. Effective also as duet.

4. "Fancy Free" by Clay Smith, grade II, published by Barnhouse. A brilliant fantasia, melodic, easy technique, range only to high G. Also arranged with piano or band accompaniment.

5. "Memories of the Past" by Clay Smith, grade II, published by Barnhouse. An easy combination of waltzes with interesting technical spots here and there to show off the young player.

6. "From Day to Day" by Clay Smith, grade III, published by Carl Fischer, an ideal solo, well adapted to the trombone, interesting, delightfully melodic and technical value, difficult enough for the Selective or Cumulative List. Just right for a high school soloist.

7. "Soul of the Surf" by Clay Smith, grade III, published by Barnhouse. This number is somewhat more technical, a very brilliant program number in triple tongue style. Also arranged with piano or band accompaniment. Range to high A_♭.

There are several other good numbers on the Training List, but I will not take space to list more at this time.

FAVORITES OF ADVANCED CONTEST LIST

Some of my favorite solos of the more advanced Cumulative and Selective Contest List are:

1. "Thoughts of Love" by Arthur Pryor, grade V, published with piano or band accompaniment. A valse. By no means easy technically but adaptable to the trombone, range to high C (second C above), technical cadenza. Recorded by Jerry Cimera, 819 Home Avenue, Oak Park, Illinois.

2. "Atlantic Zephyrs" by the late Gardell Simons, former artist of Philadelphia, Cleveland and NBC Symphony Orchestra fame, grade V. A delightfully artistic novelty possessing style and technical interest and musical grace, range to high B_♭, with piano or band accompaniment.

3. "Andante et Allegro" by Barat, grade III-IV, published by Cundy-Bettoney. A modern classical number of the newer style and somewhat easier.

4. "My Regards" by Llewellyn, grade III, published with piano or band accompaniment by Gamble Hinged Music Company or Carl Fischer. An easy waltz of melodic charm and gracefulness, very popular as a program number.

5. "Cascades" by Clay Smith, grade III (graded too low, I think), published as solo or duet by Carl Fischer. A brilliant triple tongue solo which requires phrasing ability, style, "gattling gun" triple tongue precision and speed. Average range.

6. "Grand Concerto" by Grafe, grade IV, published by Cundy-Bettoney. Technical concert solo in classical style.

7. "Concertstück" by Muhlfeld, grade V, published by Boosey-Hawkes and Belwin. Composed by a German modern composer and clarinetist. A modern type classical solo.

8. "Solo de Concours" by Croce-Spinelli, grade III-IV. A modern classical solo, a product of The Paris, France, Conservatory. Typical French style, not too difficult.

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SOLOS RECOMMENDED FOR CONTEST LIST

There are a number of outstanding solos which unfortunately have not been placed on the National Competition-Festival List yet. However, this columnist recommends them highly and hopes they will be selected for the new competition-festival solo list soon. Those recommended are:

1. "Love's Enchantment" by Arthur Pryor, grade V, technical concert valse, published by Carl Fischer. Difficult cadenza, range up to high C. Plenty of technique.

2. "May Blossoms", grade IV, by the

former famous soloist of U. S. Marine Band for 20 years, also with Washington National Symphony, Herbert E. Clark. An elegant valse with a smooth, pleasing melody, technical and lengthy cadenza, plenty of range up to high C. Requires style, technique and tone quality.

3. "The Virtuoso" by B. H. Walker, published by B. H. Walker, Central High School, Chattanooga, Tennessee. An ideal melodic, brilliant solo possessing strong program appeal, excellent cadenza, enchanting andante in cantabile style, brilliant polka followed by triple tongue movement with alternate section equally good as substitute for those who can not

triple tongue, ending with coda that "takes the house down." Also published for cornet.

4. "Blue Serenade", grade II, by B. H. Walker, published by B. H. Walker. A slow, smooth flowing song, legato style in 6/4 time and in minor key, similar in character and style to Liszt's "Liebestraum". An enchanting melody that will show off the tone and phrasing of any trombone soloist. Published also for cornet, baritone, tuba and other solo instruments.

5. "Old Kentucky Home", grade IV, by Clay Smith, brilliant solo with interesting variations, also triple tonguing. Published by Carl Fischer.

6. "Concerto" for trombone by Jaroslav Cimer, grade VI. I am under the impression that this number may be secured from the composer whose address is 819 Home Avenue, Oak Park, Illinois. This concerto is tops musically, also difficult enough for the most advanced soloist in the world. A fine recording of it may be secured from the composer played by three of his outstanding solo pupils. Either of the three movements may be used as a solo.

LEGATO SONG SOLOS MORE IMPORTANT THAN "FIREWORKS"

One real weakness in the group of trombone selections on the National Solo List is the need of more suitable song style or legato solos. Technical fireworks are not enough to test the soloist in the art of real musicianship.

I once attended a program of brass solo performers consisting of trombones and cornets who were touring our colleges. I was greatly impressed with their excellent tone, fine showmanship, clean tonguing and superb technique. One of these performers played "Carnival of Venice" and his execution was nothing short of perfection. With me they were labeling themselves as the finest brass soloists I had ever heard; then suddenly something happened to completely change my opinion.

For his encore he attempted to play the delightful operatic air "Then You'll Remember Me" from "Bohemian Girl." My heart sank as there was no style, no phrasing but merely a group of notes played in a mechanical or technical manner and these were not even played legato. This could have been the climax of a perfect program but proved to be a let-down due to inability to play a simple song correctly as a good singer would sing it.

The late Arthur Pryor, who was one of the greatest technical wizards who ever shifted a slide, once said, "Do you know that there is more art in a simple old song than there is in volumes of hysterical technique?"

Our excellent former trombone columnist and virtuoso of the U. S. Army Band, William F. Raymond, said in his book, **THE TROMBONE AND ITS PLAYER**, "It requires more ability to perform a simple song with feeling and finish than it does to develop a solo that will, by its own noise, cover a multitude of sins" and quoting my former teacher, Ernest Glover, "The trombone can sing a melody with the eloquence of a golden-voiced tenor." To mention again the soloist and composer of so many melodic trombone solos, the late Clay Smith, "It isn't the number of notes you can play in rapid succession that enraptures your audience. It is the way you play them. But to play (Please turn to Page 29)

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as Cornet Soloist and
—or Guest Conductor
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"Leonard B. Smith—the genius of the cornet"—RCA Victor Advertising.

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ANN ARBOR HOSTS MIDWEST MEET

Arkansas All-State Clinic to Feature 200 Students

Texarkana, Ark.—For the second straight year the Arkansas All State Band Clinic will be held at the University in Fayetteville. Two hundred picked musicians will alternate rehearsals for three days, playing through new materials of all classes.

Mark Hindsley, assistant conductor of bands at the University of Illinois, will be guest conductor and will direct a short concert by each band on Saturday evening, February 28.

Souvenir medals will be awarded to all participating students. J. Raymond Brandon of Texarkana is chairman of the clinic and Festival Committee and R. B. Watson of Pine Bluff is President of the Arkansas School Band and Orchestra Association. In addition to the All State clinic, four regional clinics will be held and the host towns selected for these events are: Texarkana, El Dorado, Harrison and Forrest City.

Major and Misses



PRENTISS, MISS.—Clarence Jolley, lofty drum major of the Prentiss High School Band, has comely assistance this year in, l. to r., Mildred Dale, Carmen Parker, Sewell Langston and Lynell Berry. H. F. Lane is their director.

All-State Band, Orchestra Play for School Directors

Ann Arbor, Mich.—The third annual Midwestern Conference on school vocal and instrumental music was held in Ann Arbor on January 16-18 with a large number of teachers on hand to see and hear demonstrations, lectures and concerts designed to fulfill instructional needs in schools.

School musicians were much in evidence on the conference program, as All-State Band and Orchestras selected from Michigan high school students performed for the visiting educators.

In addition to the concert programs, the 3-day schedule included a workshop in electronic aids to music teaching conducted by Dr. Joseph E. Maddy and a workshop on audio-visual teaching aids led by Ford L. Lemler.

The all-state band was under the chairmanship of Dale C. Harris of Pontiac. The band was led by a number of high school directors and played its concluding numbers under the baton of William D. Revell, U. of Michigan bandmaster.

Elizabeth Green of the U. of Michigan music faculty and School Musician string columnist led the all-state orchestra. Other orchestra conductors included Cecil Effinger of Denver, Colo., and Wayne Dunlap of Ann Arbor. Miss Green also conducted orchestras of the Ann Arbor grade, junior high and senior high schools during the program.

A total of seventeen bands, orchestras and choruses appeared on the various programs. Clyde Vroman of the U. of Michigan served as general chairman for the conference.

Contest Results Next Month!

The March issue of the SM will list the winners in the "School Musicians in the News" contest which closed at midnight, Jan. 31st. We wish to thank the many readers who sent in entries.

Directors from Many States Hear Harding Band at Clinic



DR. HARDING reviews a score with visiting directors. Seated, l. to r., LeRoy Allen, UCLA, Los Angeles; Dr. Harding; Mark Hindsley. Standing, Vernon Spaulding, Crawfordsville, Ind.; Gerald Doty, Indiana U.; Milburn Carey, Enid, Okla.; Alonzo Late, Little Rock, Ark.; Bert McGarrity, Moorehead, Minn.

Champaign-Urbana, Ill.—"This is the place where good band music starts," said the high school bandmaster who had traveled several hundred miles to hear Dr. Harding's big band in its "swan-song" performance on January 8-9.

"We don't come hear to listen to music we can already play," said another. "We come to hear music our bands can't play—yet." (Please turn to page 24)

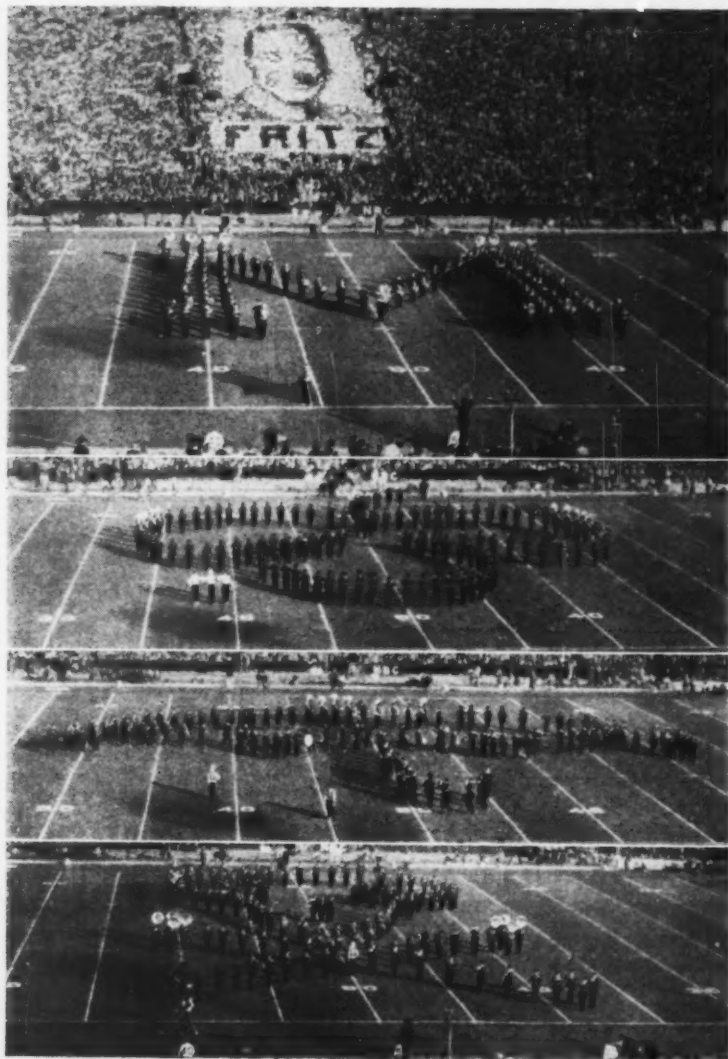
South Carolina Directors Plan District Festivals

Andrews, S. C.—Down in deep South Carolina, they're taking high school bands more and more seriously and rapid strides are being made in instrumental music. A group of band and vocal music directors in the southeast area of the state have decided that the time is ripe to promote the District Festivals idea for South Carolina, and plans are under way for the first such festival to be held at Florence, either in March or April.

Negotiations are being carried on with James Christian Pfohl of Davidson College, North Carolina, to act as adjudicator for the event.

Bands and vocal groups from nine or more schools are expected to participate. So far, the following directors have signified their intention of giving full support: Walter B. Graham, Florence; F. A. Girard, Sumter; Miss Newell Fogle, Kingstree; Vernon Stassen, Georgetown; and Harrison Elliott, Andrews, who was elected Band Chairman of the Committee on Promotion.

Big Michigan Band Sparkles in Rose Bowl Performance



Photos by Cleland B. Wyllie

"BIG M" is formed by the University of Michigan Band in the top photo, while Director William Revelli leads the school's Alma Mater. In the stands Michigan rooters form a card picture of Fritz Crisler, Michigan coach. Other formations represented seasons of the year. 2nd from top is shamrock for March, below that an umbrella for April and skull and bones for Hallowe'en. All this helped the team to a 49-0 win over Southern Cal.

Band Has a Tough Schedule But a "Wonderful Time"

Ann Arbor, Mich.—Back from a wonderful but grueling trip to Pasadena to inspire their footballers in the Rose Bowl grid classic, the Michigan bandmen and Director William Revelli are currently receiving plaudits on a banner halftime performance during the nation's No. 1 football spectacle.

The project of moving the huge band to the coast was underwritten by the

Buick Motor Car division of General Motors as a friendly, though expensive, gesture of good will.

The 128-piece band paraded in Los Angeles on arrival and turned out early New Year's morning to step out briskly in the long, long parade which highlights the Tournament of Roses. After their snappy halftime performance at the game and an afternoon of hoarse cheering as their team steam-rolled the USC eleven, the band was a weary but happy crew that evening.

\$800 IN CASH PRIZES OPEN TO TEEN-AGE MUSICIANS

New York, N. Y.—At least four major competitions are on the National Federation of Music Clubs schedule for the late winter and spring of 1948. For the first time in several years a National Composition Contest will be conducted by the Senior Division, in addition to the already widely known annual contest for composers in the 18 to 25 age bracket.

Thousands of Juniors from coast to coast will enroll in the National Federation Festivals, open to musicians up to 18 years of age. These are an annual phase of the Federation's program and cover a wide range of competitive events.

Miss Helen Gunderson of the music faculty of the Louisiana State University, Baton Rouge, Louisiana, is chairman of the American Music Department which is sponsoring the Senior Composition Contest, and Dr. Fablen Sevitzky, conductor of the Indianapolis Symphony Orchestra, is chairman of this event. A cash prize of \$500 is offered for a composition of 15 minutes' playing time for orchestra, chorus and soloists' also a publisher's reading and performances by leading symphony orchestras. Detailed information may be secured by addressing Dr. Sevitzky at the Murat Theatre, Indianapolis 4, Indiana.

\$300 FOR YOUNG COMPOSERS

Cash awards totalling \$300 are offered in three different classifications in the contest for Young Composers. There will be a first prize of \$100 and a second prize of \$50 for the best chamber music composition for wind instruments and/or strings, involving a combination of up to five instruments, playing time not to exceed 10 minutes. A first prize of \$50 and a second prize of \$25 are offered for a solo for piano or for any orchestral instrument and piano, in sonata, sonatina or suite form, playing time not to exceed seven minutes.

Mrs. Floride S. Cox of Belton, South Carolina, National Chairman of Student Musicians Contests, is Chairman of the Paul Lavalie Auditions, which are open to students between 16 and 25 years of age or between 16 and 27 if a veteran. This scholarship embraces an annual tuition of \$500 for two successive years at a school or with a teacher of the winner's own selection. The competition is open to vocalists, pianists, violinists and cellists between 16 and 25 years of age.

Mrs. E. T. Mawhinney of Flint, Michigan, is Chairman for the National Federation Festivals, known in previous years as the Junior Competitive Festivals. These are open to entrants up to the age of 18. There are no cash awards, but competitors in the various states receive a State Certificate of Rating and those of Superior attainments are also given National Honor Certificates which will be signed by the National President, Mrs. Royden J. Keith of Chicago. More than a score of events are open to contestants. A bulletin outlining the requirements has already been issued and this may be secured from individual State Chairmen of Festivals, or from the National Chairman, Mrs. W. T. Mawhinney at 905 East Ninth Street, Flint 3, Michigan.

Petrillo Record Ban Rapped by Music Educators Group

Boston, Mass.—The pudgy knuckles of James C. Petrillo, boss of the musicians' union received another rap recently as 200 music educators meeting here on Dec. 30th went on record as opposing the current ban on record-making by professional musicians.

The occasion was the 24th annual convention of the National Association of Schools of Music, only recognized accrediting body for music schools. President Donald M. Swarthout called the roll of 170 member schools which were represented at the meeting.

The resolution reminding Petrillo of the importance of recordings to modern music education read: "The National Association of Schools of Music wishes to emphasize the fact that the proposed ban on recordings by the American Federation of Musicians deprives the schools of music of the United States of one of their most essential tools in the teaching of music. The association realizes that there are economic issues involved which cannot be easily resolved—except perhaps by a revision of out-moded copyright laws which can only be accomplished by Congressional action. At the same time, the association re-emphasizes the fact that recordings are today as essential in the teaching of music as is the microscope to the teacher of science and that the basic economic problem cannot be solved merely by discontinuing the making of records."

The convention also took official note of the shortage of piano tuners throughout the country.

Southern Californians to Form Student Orchestra

Wilmington, Calif.—For the 4th season of concerts, the All-Southern California High School Orchestra convened on January 24th for tryouts and rehearsals. With contestants auditioning from a wide area, seats in the 92-piece orchestra were hotly contested.

Following last year's successful concert tour to Salt Lake City, it is planned to take this year's orchestra on tour to northern and central California during Easter Week. Several concerts are planned dur-

Music Notables Ponder "What's Ahead?"



LAURITZ MELCHIOR and Wayne King seem to have their backs to the wall in this discussion on a recent broadcast by the Northwestern University "Reviewing Stand." Topic of the program, which was heard on a nationwide hook-up, was "What's Ahead for American Music?" The all-star cast pondering this problem include, l. to r., Louis G. LaMair, head of the American Music Conference and president of Lyon and Healy; Professor Earl Bigelow, chairman, department of musical theory, Northwestern U.; Robert Buchanan, director of the "Reviewing Stand"; Wayne King, veteran orchestra leader, and Lauritz Melchior, noted Wagnerian tenor.

ing the tour and following.

Purcell Mayer of Glendale High School, will be the conductor this year. Guest conductor will be Dr. John Vincent, American composer and conductor of the U.C.L.A. Symphony Orchestra. The group is sponsored by the California School Band and Orchestra Assn. So. District. This is the association of all the school instrumental music teachers from Santa Barbara to San Diego.

New Jersey Band Forum to Feature David Hughes

Bound Brook, N. J.—David Hughes, director of instrumental music in Elkhart, Indiana, will be guest conductor for the New Jersey All-State Band Forum to be held in Bound Brook on February 20-22.

The director of the Hoosier state and national championship band will lead the forum sessions and conduct the concert by the all-state band. Arthur H. Bran-

denburg, and Mahlon Merk are in charge of the event.

The program includes forum sessions, round table discussions and workshops as well as several band rehearsals and try-outs.

High School Bandsmen Will Become Asst. Directors at Chicago Summer Session

Chicago, Ill.—Lee W. Peterson, co-ordinator of the VanderCook School of Music, recently announced that scholarships to the VanderCook

Summer Session will be awarded to 100 high school musicians recommended by their band directors.

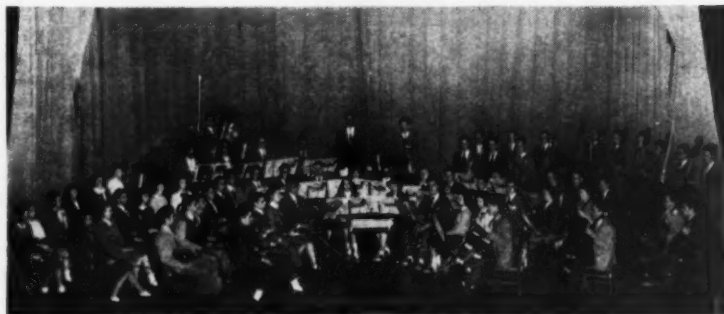
Mr. Peterson explained that complete arrangements have been made to offer these 100 High School Band Members an opportunity of a lifetime next summer for six weeks—June 21 to July 30. These band members will be taught to become highly efficient "Assistant Band Directors."

Although the average High School Band Member will take but four or five classes, 22 of the Nation's Best Instructors will be on hand to teach. Band, consisting of 100 members under the direction of several nationally known conductors; Chorus, of 150 members with Noble Cain as Guest Conductor; Student Conducting; Harmony, Theory; Orchestra; Music Appreciation; Drum Majoring; Baton Twirling; Marching Band and Band Pageantry; Organization and Administration for Student Assistants; and many others.

Rooms for the 100 band members have already been reserved at the VanderCook dormitories, in the two nearby YMCA's and the still closer YWCA. Student rates are more than reasonable.



Virginia Orchestra Plays Rare Manuscript



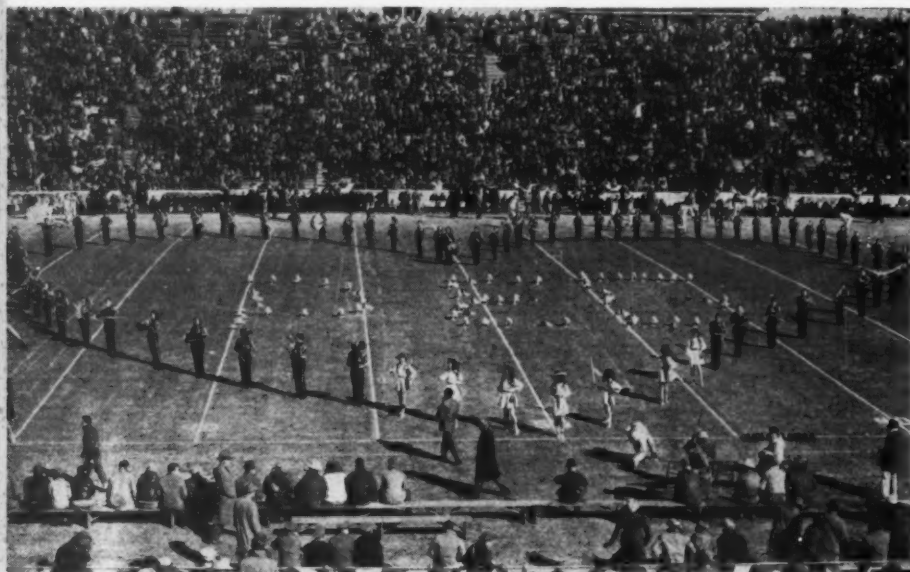
CAPTURED GERMAN manuscript, loaned to Director Sidney Berg by a director who was with the unit that captured the Luftwaffe Band, was used by the Maury High School Orchestra of Norfolk, Va., in playing Corelli's "Concerto Grosso, Opus 6, No. 8" at their recent winter concert. Band Director Berg took over the orchestra responsibility for the first time this year.

TEXANS PLAY IN COTTONBOWL



DIRECTOR SWICEGOOD developed the White Oak Band from a nucleus of 13 players. Band now includes more than 60% of the student body.

An oil field band without a town to call its own makes 46,000 friends with a spectacular halftime performance on a freezing day.



PEG O' MY HEART was one of the Bowl formations used by the 91-piece band. The plumed caps spell out "Peg" while the band forms a huge heart. In spite of the sunshine, the thermometer showed freezing temperatures. Bandsmen wore sweaters beneath their uniforms, majorettes just shivered.



CHAMP MAJORETTE Dottie Jo Holley led the "Roughnecks" in their Cotton Bowl performance on Jan. 1.

Dallas, Texas—Ninety-one kids from the Texas oil fields swung into the Cotton Bowl here on New Year's Day and marched off with the hearts of 46,000 citizens who willingly forgot all about football to watch one of the most thrilling band performances in Bowl history.

They're still talking about it down in Dallas—how the White Oak High School Band took the field at half-time to carry the banners of the visiting Penn State team and, with the thermometer sinking below the freezing point, put on a musical and marching show that was truly heart-warming.

The Bowl appearance on January 1st marked the climax of a truly colorful career for the White Oak band and their young director, Roy Swicegood. It was their terrific local reputation that helped them win the approval of Penn State alumni to pinch-hit for the school's regular band, which was unable to make the trip. But the youthful oil-field band won its reputation the hard way, and the Penn States weren't exactly gambling when they chose White Oak to carry the Nittany Lion's part of the between-halves show.

As a contest winner, the "Roughnecks" scored by winning all four events at the Tri-State Festival at Enid last spring and followed that up by winning the only Division I rating in Class C at their regional contest.

SWINGIN' OUT, the White Oak Band brushes up on their routines for the New Year's Day show. Youngsters gave up their holidays to practice.

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ONBOWL



Dottie Jones in her role as 'Miss Cotton Bowl' on Jan. 1.

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January 1st uly colorful band and Swicegood reputation approval of -hit for the ch was un-

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Band or the gsters ctice.

But by any standards, the White Oak Band is no ordinary outfit. For one thing they have no town to call their own. The high school is plunked down in the middle of a fertile oil-field, literally surrounded by gushers of black gold. They pick up their mail at Longview, six miles away.

Three years ago, when Roy Swicegood came to take over the band, there were only thirteen handsmen tooting in the forest of derricks at White Oak. Today, with 91 members, the band includes almost 60% of the student body.

With so much liquid wealth at their very feet, it is small wonder that the "Roughnecks" are in clover financially. The school furnishes all instruments, and the sum total of the instruments, uniforms, music and equipment owned by the band runs into the breath-taking thousands.

Although they can't claim a post office, the "Roughneck" band, like Notre Dame, has friends everywhere. Since their Cotton Bowl show they have a rabid following in Dallas as well as in far-away Pennsylvania.

Director Swicegood ladles plenty of swing and showmanship into the band's routines, and this is undoubtedly the basis of their immense popular appeal. Led by comely majorettes in cow-girl outfits, the band can switch from a high-swinging march stride to a 6-inch shuffle step without a break.

"It's showy," says Swicegood frankly. "Educational value? None that I know of."

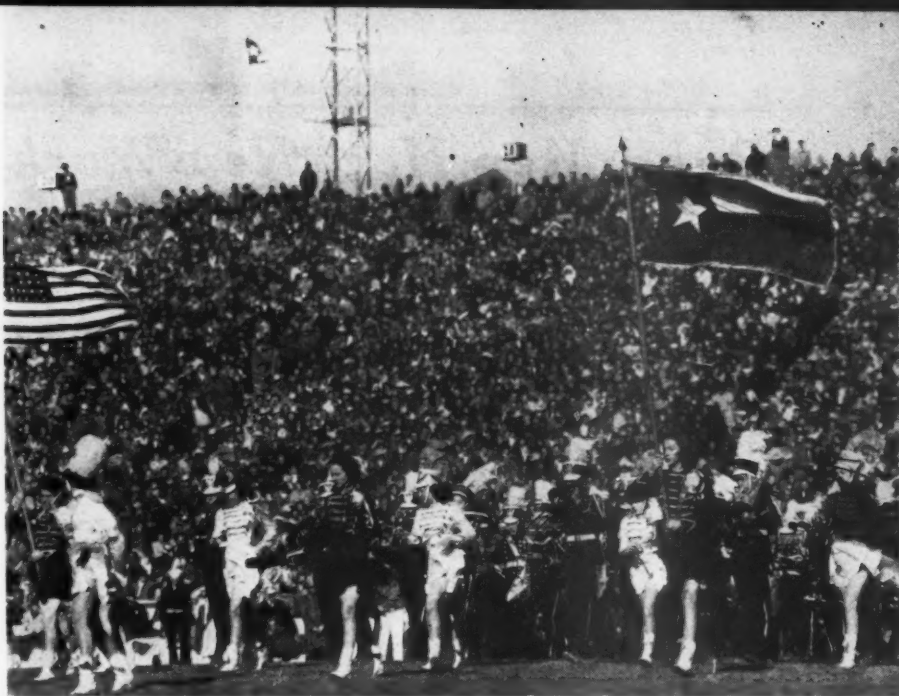
The bandsters gave up their Christmas holidays to drill six hours a day on their Bowl formations. During the celebration they played a non-stop schedule, meeting the Penn rooters at the train, marching through the center of town and giving a concert in front of the Adolphus hotel.

Most of the youngsters wore extra pants and sweaters under their uniforms to ward off the biting cold.

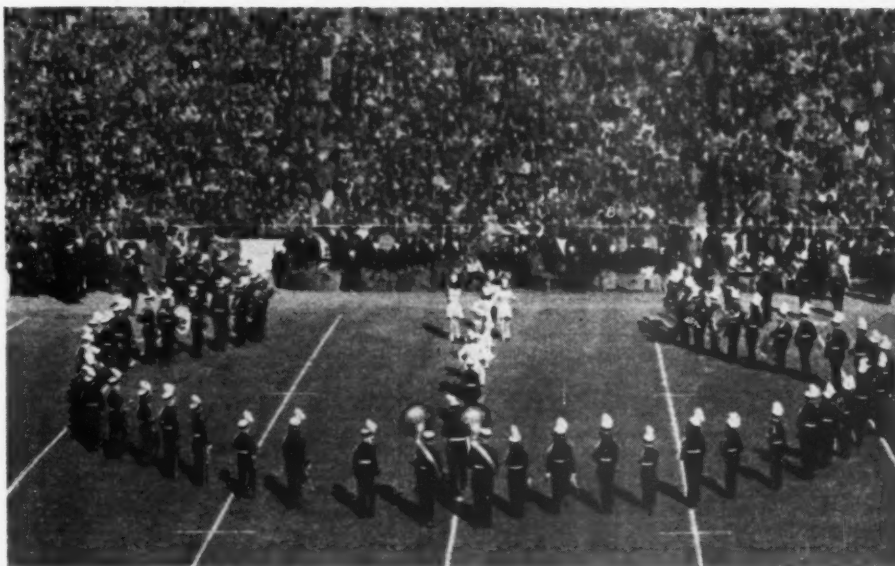
Though their Cotton Bowl performance literally provided them with plenty of chills and thrills, the Roughneck bandsters from the gusher school could look forward to thrills of a warmer sort come summer. The reason: as a reward for their loyalty and hard work the band is getting a trip to Monterrey . . . in Mexico.

Brother, let's drill for oil!

COWGIRLS dress up the front of the band, provided color and leadership in their performance before 46,000 persons in the famous Cotton Bowl.



BUCKIN' THE WIND, the band makes their grand entrance into the Cotton Bowl. The White Oak Band represented the visiting Penn State team, turned in an outstanding performance on short notice.



BELL FORMATION had band formed in shape of bell while line of majorettes represented a pendulum and swung back and forth in the center of the formation. The band uses many swing arrangements.



Band Men Hear New Works at Urbana

(Continued from page 19)

"But how we wish they could!" said a third. And then they were silent as the flute section moved lightly and surely through a beautiful passage from the "New World Symphony."

This was Dr. Harding's 19th appearance as director of the nationwide clinic he founded. "This is my swan song, too," he said with a twinkle. The stocky, white-haired man who has heard himself acclaimed as the nation's foremost band conductor and one of the finest personalities the music world has known, gave no hint of any slow-down in his activities during the clinic sessions, regardless of how close he may be to retirement.

Nor was there anything nostalgic about the concert repertoire he played for the two hundred or so band men from all over the country. The clinic visitors had come for inspiration, and Dr. Harding gave it to them by the dipperfull.

The huge U. of I. band performed beautifully, incredibly, as they always do under the Harding baton. Every number they played from a staggering list of new manuscripts was a challenge to the audience. The mood of the concert sessions was far from doddering: it was daring, modern, stirringly different. There were newly published numbers and there were many in manuscript. There was even one selection the band played from an orchestra arrangement in manuscript, with the woodwinds slipping skillfully into the violin and viola parts.

Band directors from schools throughout the nation packed the cozy practice room to hear what the old master had up his sleeve for his 19th clinic. Included among the more than 200 registrants were at least 25 former members of Harding bands who had won success as directors. Leading the parade were Glenn Cliffe Balnum of Northwestern and Milburn Carey of Phillips University.

Mark Hindsley, Dr. Harding's able assistant, directed the smooth-running clinic program and conducted many of the numbers. Prominent guest directors on hand included Lt. Col. Harold Bachman and Paul Yoder.

Lyman Starr, Austin McDowell and James Schrod of the University's band staff directed the other regimental band groups and ensembles and conducted clinic sessions on individual instruments.



LISTENING to Mark Hindsley conduct the U. of I. Band in "Vanguard" overture, Dr. Harding's face reflects quiet approval. Seated next to Harding are Col. Bachman and Milburn Carey, director of band at Phillips University in Enid, Oklahoma.



MARK HINDSLEY keeps an eye on the woodwinds during "New World Symphony." He ran clinic program.

Dr. Harding Philosophic as New Building Is Postponed For Umpteenth Time

Typical of Dr. Harding's philosophical peace of mind is the way he views his own long-standing hopes for a new building. The project has once again gone glimmering. The bill that was to have provided the funds bogged down in the legislature while other "necessary" appropriations got the green light. By the time the solons got around to discussing the band building they suddenly discovered that the treasury had run plumb out of lettuce. Just how many times this has happened since the band was first housed in the "temporary" building which became their home during World War I, nobody knows.

But the keen disappointment of ending his brilliant career at Illinois without realizing one of his dreams is not reflected in Dr. Harding's manner. On the band bulletin board he has placed a beautiful architect's drawing of the band's oft-proposed Shangri-La. The drawing is framed with black crepe and bears a tongue-in-cheek quotation which begins, "Of all sad words of tongue or pen . . ."

Champ Marching Band Adorns Front Cover

COLUMBUS, NEBR.—The Columbus High School Band directed by Kenneth A. Johnson is shown on this month's cover as they paraded through Omaha to a 1st place in the Midwest Marching Contest. Two weeks later they won the "Harvest of Harmony" marching contest at Grand Island, Nebraska.



FUNICULI-FUNICULA was one of the colorful arrangements played during the clinic. "Cozy" conditions of the Illini practice room put the band right in the audience's lap.

Potpourri

By John Harpham

Wrist Radio? Dick Tracy Can Keep It!

According to a recent newspaper blurb, the scientists have just about perfected a pocket-sized radio—a second cousin to the



Dick Tracy wrist model—which will enable anyone and everyone to carry the blessings of broadcasting about with them in their daily round.

But it would seem that the boys overlooked one important detail. If they could have gone a step further and, by some electronic hocus-pocus, made daytime radio worth listening to, they would have won immortal fame.

But as matters stand, the pocket radio can stay in the funny papers as far as we're concerned. After all, who would want to lug Tom Breneman and "John's Other Wife" around in his pants pocket all day?

Just as a suggestion, the radio folks might do well to look into the idea of putting some of the fine high school bands in their community on the air during the day. The only thing radical about this proposal is that the program would have to be unsponsored. For some reason, radio stations feel that non-commercial programs are a great waste of valuable ether and are to be avoided like Virus X.

It is this attitude that has kept most of radio in the 1920's, culturally speaking, while mechanically it is probably thirty years ahead of itself.

Perhaps, if Petrillo stands pat and canned music wears a little thin, school bands will actually find themselves in demand as program material. Sometimes a step in the right direction is accomplished in just such a roundabout way.

BANDS HAVE CHANGED

While we were listening to the Illinois band at Dr. Harding's Urbana clinic a few weeks ago, we found ourselves wondering if most people realize how far band repertoire has come in the last twenty years. Somehow we have a feeling that, to the average person, the band is still associated with park concerts and lemonade, compans and "The Stars and Stripes Forever."

Most people don't go to band concerts and hear what the modern band can do. And certainly they don't hear band music on the air to any extent.

It would be a real eye-opener to a great many people to hear a band like the Illinois outfit play Shostakovich, Khatchaturian, Beethoven and Dvorak, as well as modern novelties and serious works in a blue idiom. "The band," says Dr. Harding, "can do anything the orchestra can do." He proved it more than once during the Urbana meeting.

This is the side of band repertoire that isn't being heard enough, by enough people. To be sure, high school bands can't

Ensembles Stressed by Top Kansas Band



MARYSVILLE, KAS.—Ensembles are the key to the fine sectional playing of the 74-piece Marysville High School Band. Under Director Lloyd M. Mordy, now in his third year at the school, the band has been a consistent 1st Division winner in Class A. The band shows its versatility with concerts, fancy drills and novelties.

Illinoisans Pass up Contests for Band Trip



MONMOUTH, ILL.—The Monmouth High School Band will pass up the contest wars this spring in favor of a concert and sight-seeing tour through Illinois, Iowa and Missouri. Results of the tour, says Director Leter S. Munneke, should show whether or not this is a more effective motivation than the usual contest trips. In contests last year, Monmouth's band and orchestra both won district and state championships.

match the pace of top college bands like Illinois. But they are playing more difficult material all the time, and in many cases tackle works that would make a college bandmaster think twice.

On parade the band is admittedly king in the public eye. And as a concert unit it can provide wonderful entertainment as a high cultural level. Its best performance should be heard far beyond the walls of the local gym.

How about it, Mr. Radio Station Boss? A small slice of free ether for your local high school band might turn out to be the best investment you ever made.

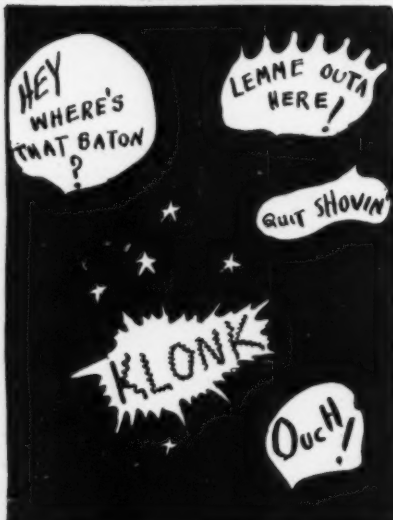
Dubuque, Iowa—Twenty sad faced musicians from the Dubuque Senior High School missed the Iowa All-State Band Performance in Des Moines on Jan. 1 as their bus stalled on ice-covered roads. Led by Director Ferdinand Di Tella, the band and orchestra students cheered themselves with an impromptu concert in a grocery store while repairs were being made. Next year they plan to take along a snow plow.



BUENA VISTA, VA.—Leading the Parry McCluer High School Band to many parade prizes this year are Majorettes Peggy Whitsell, left, and Martha Grae Slough, right. Their proud band director is Camillo Pabst.

POCO POINT

by John Harpham



The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

Technic

In last month's issue we discussed "Tone Production," which is in reality a preparatory step to Technic. Technic in general involves many factors. First of all, let's define a few items that are important and impossible to disregard, then analyze them as necessity requires. For instance: a) Types of sound required; b) Necessary fingerings to make required sounds; c) Nuances; d) Character of sound in general; e) The Tongue or attack of sound; f) Correct phrasing and articulation. These factors and many more enter into what we commonly know as technic.

When we think of technic as applied to any instrument it is not only the application of fingerings, but everything that pertains to the making of sound. The sound itself, how it starts or ends, whether loud or soft, long or short, its vibrancy, intensity, whiteness, the fingerings that directs the pitch, tuning, etc. We must think not only the manner in which a tone is produced, but its general effect when produced.

Let's analyze each of the above mentioned items—A) *Types of sound required.* This involves 1) Broad sound; 2) Short sound; 3) Vibrant sound; 4) White or straight sound; 5) Loud sound; 6) Soft sound, etc.

Now—each sound whether broad or short (Legato or staccato), sharp or unsharp in attack (Accented or unaccented), vibrant or white, loud or soft, is started primarily with the tongue. The intensity of the tone or sound is determined within the tone itself. In this we refer to any or all of the types of sound or tone necessary for us to make as required by the type of music we are playing or producing.

Readily, we can see and understand that the technic of any instrument is extended to the value of the music played on the instrument. In other words, the value of any music is determined by the amount of technic developed upon any instrument by its player. Also the value of any player is determined by the amount of technic developed in order to play musically. Hence, the technic of any instrument completed to its extreme necessity develops artistic players. Now we can begin to understand that the development of technic on any instrument is unlimited. Our technic is only what we develop it to be.

In our analysis so far we have loud and soft tones in which the beginning of the tone can be either accented or unaccented—the attack of the tongue and the amount or volume of breath or air will determine the difference. Long and short tones must be determined by the length of breath blown regardless of whether it is accented or unaccented. Loud and soft tones are governed by the volume of breath blown. The intensity or vibrancy of a tone depends entirely on its vibrato or singing quality, while the white or straight dry tone requires absolutely no vibrato, etc.

B) *Necessary fingerings to make required sounds* depend on two factors—first, the key in which we are playing will determine a great deal. Second, whether in scale form or in intervals will determine different fingerings. To illustrate this completely would mean a complete coverage of all literature, as every passage has its individuality, both as to notation and the player performing it, as the approach of each individual may (and can) be different. For the moment, let's again consider the subject in generalities because in the long run we will find ourselves considering each instrumental problem separately.

C) *Nuances* we know as expression in-

dications, such as, forte, piano, crescendo, decrescendo, forzato, etc. In playing music these are all necessary factors and the control of each is of vital importance. In general we know them as part of technic and control over them must be mastered.

D) *Character of sound.* This involves much, as it is like a person's disposition—sometimes it is easygoing, soft and sweet so to speak—other times we are rough and hard—sometimes we are loud-mouthed and again it is difficult to get us to say very much. However, in music one must have such control of their instrument that they can demand of themselves any type of sound for the character of the music at any required time. This is a necessary part of technic and of music itself.

E) *The tongue* has much to do with the sound of tone as it is important at the beginning of every tone we play. In fact, our final analysis will prove to us that the tongue is greatly responsible for all types of sound as the beginning or start of any tone is of most importance as to its character.

F) *Correct phrasing and articulation* is a vital part of technic as applied instrumentally. Combined with the other factors mentioned, it definitely tells something in music. Your editor will have a complete column on phrasing and articulation

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MEMO to: School Band Directors

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later. In fact each of the items necessary to technic mentioned in this column merits a future column as each factor is a study within itself.

When we think in generalities as we are in this issue, our point is to combine the necessary factors so that in the long run or ultimate result, they all act in one operation—but before this can be accomplished we must of necessity know what the various factors are and the part they play when in action. Hence the short analysis of each item purely to demonstrate each as a necessary factor to complete a whole.

In this procedure we eventually round out a balanced type of playing. We all probably have heard at sometime or other a player who had, let us say, a marvelous tongue but couldn't play a simple melody that you would care to listen to. Another perhaps, who played a beautiful melody but couldn't tongue well. Maybe phrasing was difficult for another, and still another had a very dull or lifeless tone etc.

In each of these cases the technic of the individual was instrumentally unbalanced—some factor of the whole was either completely overlooked or not developed to balance with the other factors. It is true that some factors develop easier to some people than others, but this is all the more reason for the development of the weak ones. For an illustration—if a person has a poorly developed tongue, stress should be given to that particular factor until it is developed to equality of the other factor, and so on down the line—only then do we begin to feel confident of our ability as an instrumentalist. Then we can be proud of ourselves as an exponent of music to the Nth degree.

In closing, let me refer back to a statement made earlier in this writing—the value of any player is determined by the amount of technic developed in order to play musically. Hence, the technic of any instrument completed to its extreme necessity develops artistic players. Thanks again for your many letters—keep them up. See you next issue.

How Program Sales Make Band Money

By Leo J. Howley
Director of Band
North Bend, Oregon

● PROGRAM SALES can provide a very helpful source of revenue to the band. Without too much effort, our band clears about \$200 a season in this way, and I would suggest that other bands, who are seeking an additional boost financially (and who isn't?) look into this idea. Here is how it works:

First, realizing that it would be impossible to get any of the money from admissions at the games because the student body had bonded itself heavily to build a new grandstand and lights for the field, we presented our case to the student council, and it was decided that the band was to have charge of all the programs for basketball games—the programs at football games are

handled by the Junior class for their Junior-Senior Prom.

The Coca-Cola company furnishes us all the program paper free. We mark off sections on the back sides making about 24 on each side. Then several girls from the band contact business places uptown. Businessmen pay \$10 for a section, wherein they insert a small advertisement for their place of business.

Players and teams are listed on inside of program.

Last year we tried selling the programs at 10 cents each, but the amount taken in didn't amount to much, so we are giving them away at each game. This also pleases the advertisers as they know that everyone at the game will get a program.

I have members of my beginner's band hand them out and it makes them feel that they are helping out more.

How to Play the Accordion

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent
213 Williams St., Aurora, Illinois

Accordion Bands

The fundamental principles of good accordion bands must be purity of tone, flexibility of tone, correct dynamic compass, tonal balance, correct phrasing, musical expression and artistic interpretation.

TONE

1. Beautiful tone is the first requirement, and that means a good instrument in tune, because without it the most facile technic can be of small value.

DYNAMICS

2. Players should be trained, both in private lessons and ensemble groups to make a diminuendo from forte to piano very smoothly, without a change in quality of tone, and also to make a crescendo, from pianissimo to fortissimo very smoothly. It takes a very good band to play a real pianissimo. Mediocre bands have no difficulty in playing loudly, for they lack dynamic contrast and their performances are too colorless.

TONAL BALANCE

3. There are often too many "soloists" who display more of a self ambition than a musical feeling to blend with the other members of the band. This will cause an over-playing on the part of a single member that can mar a beautiful performance.

PARTS

4. Usually four parts is sufficient for an accordion band. This avoids blurring in the case of very young bands. The melodic parts should be predominant and the accompanying parts should be subordinated to the melodic voice, as they are the harmonic parts. With this should go a feeling of team work, wherein each

player feels he is a part of the complete band, if the musical portrayal is to be artistic.

MUSICAL EXPRESSION

5. Each individual member of the organization must be taught how to give proper weight and length to notes. Many times the emphasis to be given a note is dependent largely upon its relative length and pitch. Certain notes in a phrase may need to be shortened, while those of a different character in the same phrase may require that they be sustained. A high class performance has color and life.

MUSICAL PHRASING

6. What does phrasing do for a piece? It gives the piece a definiteness of form and beauty of outline. It is fun for individual band members to take a new piece and learn to discern the crescendos, diminuendos, accelerandos, ritardandos and pauses. To phrase well is like breathing normally. Too many breaths breaks up a phrase, which is as senseless as a reader taking a breath between each syllable of a compound word.

LEGATO PHRASING

7. Legato phrasing should be rendered in a connected manner, with a feeling of its unity. First observe the start, the end and the culminating point, or the point of the highest music feeling and interest. The tempo of the composition and its general character are the deciding factors in the varieties of the finger touch to bring out its greatest musical value and effect. This would include the placing of the accents such as crescendo, decrescendo, accelerando, rubato, and ritardo.

INTERPRETATION

8. No two people will interpret a selection the same, but one must do a little research work. We must learn something of the history of the composer, and the tradition concerning the composition. Good accordion bands that play with technical errors, but have not studied interpretation, tonal balance and good expression, would be lacking in musicianship and imagination.

STYLE

9. Every accordion band has a style of its own. The keynote of artistry is style, which pertains to the accuracy of all details involved. It means as near as possible the faithful reproduction of the composer's message, summed up into phrasing, rhythm, tone-quality, balance, and musical expression.

SOLOISTS

10. Accordion students realize the basic importance of technic. It takes 14 years of daily practice to gain a perfected technic. Effective playing demands that runs be executed at will with a definite rhythmic speed. Accuracy and a clear, smooth, dynamic touch must be played without hesitation. Arpeggios, octave passages, trills, long skips from note to note or chord to chord, intricate runs, intensities of tone, all must be translated from the music to the keyboard with confident assurance.

FOURTH AND FIFTH FINGERS

11. We usually find that our fourth and fifth fingers are weak, and perfect con-

trio is impossible to acquire unless these fingers become individually strong. Therefore the exercises for the strengthening of these fingers should be diligently practiced on the accordion, and also by concentration exercises when away from the instrument. In last month's SCHOOL MUSICIAN, I listed a number of instruction books on technique.

SCALES

12. If you have a poor hand position and a poor thumb shift, the chances are you become nervous when playing a solo in public. Invariably these players have neglected their daily scale practice. Let me tell you that it is the continual practice of scales, arpeggios, thirds, octaves, double-note runs, that will give you control of independent finger action, touch intensities, strong fingers, speed, brilliancy, clearness, accuracy, tonal quality, smoothness and flexibility. You will have to work hard at it in order to become an artist; there is no short cut in music study.

LEFT HAND STACCATO BASS

13. In last month's SCHOOL MUSICIAN I talked about the reeds in your accordion. The lower the tone, the longer and thicker the piece of steel. When striking the bass button, it covers four octaves. Unless a staccato bass is struck, the vibrations of one tone will slur into the next tone, which will produce a blurred effect. Always strike the button with sufficient force to start the vibration, and then quickly release it. The bellows must be started with a pull, and it depends largely on the kind of instrument you play as to the amount of pressure necessary for the projection of the staccato bass. Where solo parts occur in your music, they are to be played in the same manner as you play the legato in the right hand.

RADIO ACCORDION ARTIST

14. I mentioned Dick Cantino of Fresno, California, in last month's SCHOOL MUSICIAN; since then have been asked the names of the pieces he played. They were Lady of Spain, Tico-Tico, Twelfth Street Rag and Dizzy Fingers. He can be heard over the NBC network on Sunday evening.

NEW ACCORDION MUSIC

ACCORDION MUSIC PUBLISHING CO., 46 Greenwich Ave., New York, N. Y.: *First Year Accordion, 12 Bass Favorites* by Helen Ward; *Series No. 1 and 2, Easy Accordion Solos* by Louis Iorio; *Master Accordion Classics* by Joseph Momo. *Bumble Basses*, a special left hand arrangement of the Flight of the Bumble Bee. *Eighth Street Boogie* by D'Auberger for Accordion Band. *Beautiful Dreamer* for Accordion Band. *The Lunatic's Characteristic Dance* by Deiro.

RUBANK, INC. CHICAGO, ILL.: *Symphonette Books 1, 2 & 3. Exhibition Folio; Assembly Folio; Sillari Instructor. Holiday Folio; Modern Gems; Old Favorite Folio.*

SAM FOX PUB. CO. Radio City New York, N. Y. *Introducing the Accordion by Sedlon; Books No. 1, 2 & 3. by Sedlon.*

ALFRED MUSIC CO., New York. *Enchantment Argentine* by Frosini. *Mendelssohn Concerto* by Frosini. *Little Czerny Accordion Studies. The Mastery of the Basses* by Norm Zeller. Charles Nunzio solos and arrangements. *Accordion Duets* by Frosini. *Frosini Master Series.*

BOSTON MUSIC CO., Boston, Mass. *Accordion Boogie Woogie Course for Beginners* by Olga Wolf; *Accordion Instructor No. 1, 2 & 3* by Olga Wolf; *Ronchetti Instructor No. 1 & 2. Boogie-Woogie* by Bernard Whitfield. *Familiar Accordion Album* by Olga Wolf. (Please mention THE SCHOOL MUSICIAN when ordering music.)

MILLS MUSIC INC., 1619 Broadway,

New York. *Study Pieces*, to prepare student for modern orchestra work, by Louis Herrmann and David Gornston. *Dexterity and Finger Control* by Norm Zeller; *Neapolitan Songs* by Galla-Rini; *Modern Hot Accordion Solos Books 1 and 2*, by Galla-Rini. *Accordion Student Series* by Galla-Rini.

Your Accordion Test No. 3

Get your paper and pencil, write your name and address, also age. Now number your answers from 1 to 10.

1. A tone has four characteristics. Name them.

2. How many notes in a tetrachord? Write two measures of them.

3. What is a half step? Whole Step? Write several of each.

4. What is the most important thing in music?

5. The Grand-staff has how many lines and spaces? Also name the note on the middle line of the grand-staff.

6. Give a full definition on Harmony.

7. What use is the bellows? What are the little leather flaps for?

8. How many reeds are in your accordion? What are the accordion reeds made of? Of what use are they in an accordion?

9. What is cut time or alle breve? Give example.

10. Name all the counter bass keys from C up to F sharp. Name all the counter bass keys from C down to C flat.

Send me your answers! Also any question that would in any way help you with your music.

QUESTIONS AND ANSWERS

Question: I have an accordion pupil 14 years of age, who reads single notes quickly, but has trouble reading and playing chords correctly. Will you please suggest some interesting material that would help? *Nora S.*

Answer: I would suggest to read a chord from the lowest note upward; drill on this system and pupils will be able to play a chord at a glance. Also memorize the chords on Page 18 and 19 of Sedlon Book 3. Also Sillari Accordion, Advanced Study and Hanon by Nunzio.

Question: We read your column the first thing when THE SCHOOL MUSICIAN arrives. My son plays the clarinet in school, and has been playing the accordion for several years but he seems to be at a standstill. He wants to become a radio artist. His teacher is considered one of the best, but I would be willing to sacrifice time and money to send him to study with the best accordion instructor in the country, if it will help him to realize his ambition. Whom would you suggest? *Mrs. William K.*

Answer: Your son's progress would depend largely upon the time he spends practicing the accordion. If a pupil thinks that a great artist's reputation will make him a great accordionist without being interested and without practice, it would be wasting time and money. For the best teacher in the world can only guide a pupil, and it is up to the student to work hard and have a great desire to master the instrument.

Question: You mentioned several solos in THE SCHOOL MUSICIAN. I am now working on "Hora Staccato" by myself as our teacher moved to California. It is very difficult and could you give me some help? *Nancy L.*

Answer: Yes. Go through the piece slowly, each hand separately, measure by measure. Be sure you play each note correctly, and the time accurately. Study everything, take your time over the minutest detail. Look for perfection in

time, touch and expression, even if you have to work a half hour practicing a single line. Also buy a record of the number and play it slowly at first, listen for the interpretation, and then try to imitate the record as close as possible.

Question: I would like your advice on pupils who have a tendency to play by ear. Just how can we get them to read their notes? *Don E.*

Answer: If pupils have a tendency to rely too much upon their ear, neglecting note reading, have them do sight reading at every lesson, and have them learn pieces that they have not previously heard. If teachers play the pieces for the pupil in advance, it would strengthen this weakness. Personally I like pupils who have a good ear, and I would never forbid them to indulge in picking out tunes on their accordion. This is a sure sign of natural ability, it strengthens their ear memory, and they possess natural musical instincts which is a tremendous asset to them. Pupils with a good ear also have an excellent sense of rhythm and usually play their instrument with a feeling of poise and security.

Question: My fingers seem to be stiff and when playing in public I stumble over a piece that I have memorized thoroughly. How can I overcome this? *Bill W.*

Answer: Evidently you are handicapped by a lack of technique. One must play with technical perfection in order to bring out the message of a composition. Fingers must be kept in good shape and well "oiled" by plenty of technical exercises or they will become "rusty".

The Solo Brass

(Begins on Page 16)

a song correctly on the trombone or cornet, to phrase it with all the romantic emotion of the human voice, is indeed the pinnacle of artistry."

The "Clay Smith Encore Folio" published as solos and duets with piano accompaniment by Carl Fischer is excellent material for high school soloists and also professionals as the solos are arranged in the correct range and key for the instrument. The modern trombonist, Tommy Dorsey, must have also known the value of the old songs as solos when he arranged modern dance arrangements featuring the solo trombone in such numbers as "Melody in F", Mendelssohn's "Spring Song", "Liebestraum", "Going Home", "Humoresque", "Song of India", "Blue Danube", "Dark Eyes", "Trees" and many others.

FAVORITE SONG SOLOS

Now for a list of a few appropriate old songs which we trombone soloists and teachers would like to see added to the solo contest list: "The Holy City" by Stephen Adams; "Intermezzo (Cavalleria Rusticana)" by Mascagni; "Cujus Animam (Stabat Mater)" by Roesini; "A Dream" by Bartlett; "My Heart at Thy Sweet Voice (Samson & Delilah)" by Saint-Saens (In correct key and range in The Clay Smith Encore Folio); "Serenade" by Schubert; "Ave Maria" by Schubert; "Then You'll Remember Me (Bohemian Girl)" by Balfe; "Evening Star" by Wagner; "Cavatina" by Raff; "Barcarolle (Tales of Hoffman)" by Offenbach; "Cradle Song" by Brahms; "Londonderry Air" (Irish Folk Song). In good key and range in The Clay Smith Encore Folio; "Love's Old Sweet Song" by Moley.

Let me hear from you and your problems, soloists and teachers. Be with you again next month.

How to Play the Clarinet

The Clarinetists Column

Allan Hadley Bone
Duke University, Durham, North Carolina

Mid-Year Review

With this column we go into the last half of this school year. Let's take stock for a moment and see what we have covered thus far. Here are the subjects: Sept.—Mouthpieces and Mouthpiece Lays; Oct.—Tone Production, for beginners; Nov.—Tone Production, for advanced

players; Dec.—Intonation and Dynamic Control, the problems involved; Jan.—Solo and Ensemble Suggestions for Contest Use.

WHAT NEXT, AND DO YOU READ OR DO YOU STUDY?

After this month's column we will take up one of the most important subjects in

the whole process of your development into a first-rate clarinetist—into a fine player who really understands his instrument.

FINGERINGS. I shall set forth the Fundamental Principles of correct fingering in the column for March; April will include Advanced Principles relative to high notes, trills and special fingerings. These two columns should be of special value to you. Be sure to look them through. In fact—STUDY THEM.

It has been brought to my attention that our columns are presented in too advanced form; they are too much above you high school students. I am certain that this is not so. I am shooting the goods straight to you, HIGH SCHOOL STUDENTS. There is nothing theoretical or non-essential in what I have included in our columns.

YOU must make an effort—study, take our column home with you and really think it through with your instrument in hand. The material which I am presenting to you has cost me lots of money, time and hard work. You have an opportunity to really improve your knowledge of clarinet technic. How about it? Let's have less READING and more STUDY.

May will be given over to another of the major problems in clarinet technic. ARTICULATION or, to some of you, tonguing. This is a phase of clarinetting which is difficult to analyze; even our symphony men present conflicting methods of approach. I shall do all I can to clarify this problem. Be sure to think it through with me.

DANCE BANDS IN MAY

Our last column, in June, will concern you who are interested in the DANCE BAND field. So tag along. And keep these articles in a scrap book. If you don't thoroughly understand them today you will in another year or so. Keep our columns, file them, REFER to them again. So much for my pep talk. The rest is up to you.

CONTESTS

Our subject for consideration this month is Contests. Many of you are already working hard preparing a solo or an ensemble entry into that District and, you hope, State contest, coming up next month. As judge of several such contests here are a few comments which may be of help to you.

1. Are you entering the contest in the spirit of COMPETITION or of self-IMPROVEMENT? If you are merely competing; if you are merely seeking self-glorification in the eyes of your community you are a pretty small person and are apt to be a very disappointed one.

If your chief purpose in entering the contest is to win over the other fellow the chances are that you will become one of those obnoxious people who enter into all their activities for the sake of showing-off. Don't be conceited if you win. No one likes a show-off or a conceited person.

Rather, try to be the sort of person who excels in whatever he undertakes, not to impress those about him; rather to realize the best that is in himself—to make the most of his abilities. By all means work hard; try to win that first division. But realize all the while that the experience of performing your solo and ensemble is going to be most valuable to you as a learning process.

2. You will be criticized by an authority on your instrument. Value his comments, consider them carefully; don't resent them. Remember your judge is putting in a long and hard day. Why does he do

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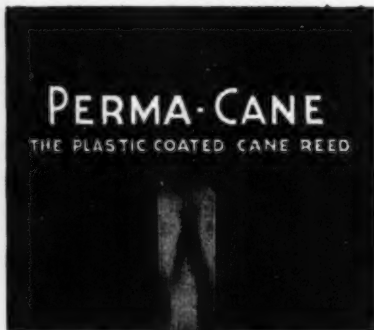
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It? Surely not because he realizes anything like the financial return that should be his for the effort he has made to serve as your judge. Rather, it is because he has a sincere interest in you and in the total development of music education in his state. So, think of your judge as a true friend who offers his critical comment in the hope that it will aid your further musical progress.



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3. What does your judge look for as he listens to you play?

a. Of course correct notes are fundamental in his analysis of your playing. Be sure to begin work on your solo early enough that you arrive at memorization of your solo far enough ahead to feel at ease without your music. Know your notes. Then you will represent yourself at your best.

b. Rhythmic accuracy is just as fundamental to your performance as correct notes. Be sure to analyze your difficult rhythm patterns carefully. Don't just guess—and don't learn them BY EAR. The only way to rhythmic precision is by careful analysis followed by concentration as you play. It is imperative that you SUB-DIVIDE your fundamental beat whenever you have eighth notes, triplets or sixteenth notes. THINK one-and-for eights, 1-2-3 for triplets, 1-2-3-4 for sixteenths.

c. Almost as fundamental to successful contest performance is your knowledge of correct fingerings. Your judge will be on the alert for this phase of your performance. In a nut shell, do you abide by these rules of fingering?

(1) Keep fingering in the same hand whenever possible—example: 1st line Eb and high Bb are usually played in the left hand.

(2) NEVER slide from a key to another key or from a key to a hole—example: alternate little fingers, left and right hands. Play same 1st line Eb and high Bb with right hand side key whenever little finger of left hand is in use (covering 3rd hole) before or after these notes.

(3) Avoid cross fingerings whenever possible—example: going from low Bb to B natural or from F top line of staff to F sharp, don't cross finger; rather keep 1st finger right hand down and merely add the key between the 2nd and 3rd holes of the right hand.

(4) Hold right hand down on all throat tones (Bb, A, Ab or G) when coming from above into throat register, then returning to upper register. Example: In playing 3rd space C-Bb-C, B-A-B, D-A-D etc.

d. Tone quality is a chief criterion of your playing ability. We have spent much time on this phase of your playing in our columns this fall. Remember: All the technic in the world is of no value unless it is expressed through a beautiful tone. Think of your tone quality on every note you play.

e. Articulation (tonguing) is also a phase to be considered. Be sure to include accurate adherence to all tonguing indications as they appear in your music. ONE EXCEPTION: if you have a difficult passage, fast moving, in which you are to tongue each note separately you should alter the articulation so that you slur two notes, tongue two notes instead of trying to tongue every note. Unless you are possessed with an unusually rapid tongue you will come off far better to settle upon slur-two, tongue-two. And your judge will appreciate your good sense. Of course you will continue to work to attain speed of articulation but, in the meantime, such compromise is most advisable.

f. Finally, and an aspect of your playing that sets you apart from those who come out with 2nd or 3rd division ratings, your MUSICIANSHIP is of utmost importance. For you advanced players remember this: It is not WHAT you play (the amount of technic you display); rather it is HOW you play (the sensitivity, the expressiveness, the artistry—in (Continued on page 40))

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Drum Methods

This month let's reverse the usual procedure and talk about some drum methods first. Quite often this is left until the last, but let me tell you of a couple of books which came to me within the last few days if you do not already have them.

These books are titled "THREE R's for Snare Drum" and all effort has been made to make them just that! Book one starts with a foreword which tells the purpose of the book, the musical rudiments it contains and also suggestions on opening and closing drum rudiments. The actual exercises begin with the single stroke with excerpts from well known compositions. Each excerpt is prefaced by the proper preparatory exercises. However, the roll seems to be introduced without preparation whatever. The teacher will have to correct this.

The preparation for the five-stroke roll is all right and this lesson might well come before the lesson on the roll. Book two continues the rhythms and the more intricate drum rudiments.

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Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

and for study the THREE R's (Reading, Rhythms, Rudiments) published by Belwin are well worth the price of one dollar each.

QUESTIONS

Now for the personal letters. Several have come in recently and I hope none have been overlooked.

Question: "I have found it difficult to obtain good Turkish cymbals. Should I substitute American Turkish or other types of cymbals as they become available?" R. L., Alabama.

Answer: It would not take long to give an emphatic no to this question but some reflection will soften that answer. Having seen both sides—quantity of supplies as director of an army band and depleted supplies in civilian band work, I can well sympathize with the above. There can be no doubt about the value of cymbals in

band and orchestra work, either for special effects or in the usual way. Quality cymbals are as important as quality in any other instrument.

If the matter of finance plays no part then by all means buy a good Turkish cymbal of any available stock, planning on replacing it later. Any substitution for a good Turkish cymbal should be a temporary one. It may be that a broken cymbal can be repaired and restored for temporary use.

If the cymbal is cracked, do not throw it away. Drill a small hole maybe 1/4 or 3/16 inches in size at the extreme end of the crack thus preventing the crack from extending. If the crack is very short and at the edge only, perhaps it can be filed out. While this is not as good as a new one, it certainly is better than a substitute, especially if the substitute be of common brass which is not recommended.



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Perhaps a neighboring bandman can come to your rescue with a substitute cymbal or a repairable one until new ones are more plentiful. They are, however, on the market.

Question: "I play all types of percussion and would like to become a member of the NARD. Could you tell me how to do this?" *B. L., N. Carolina.*

Answer: Yes, I can tell you how to go about this. Indeed, it is a worthy organization and one well worth belonging to. This is so primarily because its very existence is based on fundamental necessities of the drumming profession. To become a member of this fine organization one must understand and play the drum rudiments as set up by the NARD and you must be passed by an NARD member after an actual playing examination.

If you, and other drummers, are interested in NARD, please write to Mr. William F. Ludwig, Sr. Secretary of NARD, WFL Drum Company, 1728 N. Damen Avenue, Chicago, Illinois; you may obtain complete information and application blanks. The NARD is a worthy goal and its strictness is shown by the fact that the writer is only number 1519 as of 1944.

Just work on these rudiments, especially the first 13, both for execution and actual playing and Mr. Ludwig can tell you who is the nearest NARD drummer.

Question: "My director says for me to play drum music different from the way it is printed. Is this the way to do?" *T. Mc., Texas.*

Answer: Yes, Tommy, that is quite often the way to do. Unfortunately, drum music is seldom written exactly as it is to be played and your director is right. This may be a blow, I know, but it sounds as if your director knows his business.

Too often, the arranger or writer of the music understands too little about the many drum rudiments and their use. Again it takes considerable time to write out all the little notes needed to complete some rudiments. Again, much of the musical effect, as it pertains to drums, is left up to the musicianship of the player or director. Generally, flams are not written in, neither is the size of a five-stroke roll, seven-stroke roll etc.

The best interpretation of a drum part comes only after much study, keeping in mind the type of piece, need for accented beats, crescendos and diminuendos, etc. Remember, the sound of the drum can be prolonged only by increasing the number of beats on it. A quarter note with a flam is longer than a quarter note without a flam. A five-stroke roll can fill the same space as a seven-stroke roll but they will not sound the same nor have the same effect.

The last question for the day comes from up North where right now, I imagine, it is about zero (this being written in January). It concerns the care of drum heads.

Question: "Is there anything I can put on drum heads to keep them from breaking?" *L. P., Wisconsin.*

Answer: There is nothing that I know of which will insure a drum head. I have heard of preparations designed for this purpose but to this date none have seemed successful. The best insurance for drum heads is proper care. Heat and cold are not to be blamed as much as dry and wet. If you have been playing in dampness and have tightened the head, always loosen it when you go indoors or store the drum inside. If you must play in the rain, use a protective cover of good rubberized material—like your shower curtains at home—but don't let this give you any ideas!

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Student Conducting

Questions have been asked regarding the training of student conductors. Why such a topic should appear in a column on strings may be a debatable question, but I firmly believe that the conducting gestures are so natural to the youngster who has already trained his right wrist by using a bow, that a knowledge of conducting should be a part of this child's fundamental technical or musical equipment.

Then, too, there is another factor which might bear emphasis and that is that it seems ridiculous to spend valuable college time teaching students which direction the baton moves to indicate the standard beats when these same students have already spent from four to eight years playing under the stick.

How in the name of common sense can we expect children to watch the baton (which we plead with them to do, year in and year out) when we never instruct the child in the ways of this "dangerous instrument."

It never ceases to amaze me when I find it necessary to show a college student how to beat, correctly, a measure of 4/4 or even 5/4 or 6/4 time. To me these are elementary problems; and necessary knowledge for the Junior High or Senior High School orchestra player.

How shall we accomplish this elementary phase of the work? It is a simple process after all.

Grade school orchestra children should all be taught to make the fundamental conductor's beats of one-per-measure, two-per-measure, three-per-measure and four-per-measure. These beats may be quickly taught by means of blackboard diagrams and drill for the group as a whole.

Grade-schoolers love to stand in front of their orchestras and "beat time" for the group.

Incidentally, as instructors, we can locate very quickly through this method the children who do not have a feeling of well-spaced rhythmic pulse; and the conducting exercise can be remedial in nature for these children. They will be better players for having had the experience of "feeling" the steadiness of the beat.

Further, it is my considered opinion that children should be given a knowledge of baton-direction for the three or four beats per measure before they ever enter the orchestra. Thus the baton begins to "make sense" for these youngsters before they ever play under it.

Now, let us suppose that the grade-school orchestra youngsters have learned these first beats and have graduated to Junior High. This age level is the most wonderful of all for the teaching of conducting fundamentals. The Junior High

age group is beginning to want to grow up, and they are generally ready to begin to accept responsibilities of a more adult character.

In this orchestra the children learn the five-per-measure and the six-per-measure

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beats, and sometimes the beginning of the divided beat.

If you cannot find practical music for the group to play where the real six-four beat is required (not the abbreviated two-beats-per-measure), then pinch-hit with a regular 3/4 waltz and let the children practice the six-four pattern while the orchestra plays two measures of 3/4 for one measure of beaten 6/4. In other words, the student conductor is beating two measures of 3/4 as one measure of 6/4. This will serve as a drill for the baton; and music will be easily obtainable since Junior High books are full of simple waltzes. Be sure, however, that the orchestra understands exactly what is being done, and why.

The 5/4 will be largely theoretical knowledge at this level, but drill may be given by imaginary studies, five-note drill patterns, and the like.

The Junior High student further perfects his beat-patterns for better baton clarity, and should begin to have some expression in his baton work such as the indication of forte and piano by size of beats, diminuendos, crescendos, ritards; and he should begin to acquire the technique for beating easy overtures where the time-beating changes from two to three to four beats per measure as various double-bars are passed, and also, with some semblance of change in tempo.

Lastly, on the Senior High level, the students who thus far have shown a definite aptitude and a desire to forge toward further experiences in conducting may begin to superimpose upon their previously gained knowledge of baton technique the various "types" of expressive beats. The orchestra as a whole is made nominally acquainted with the full conductor's score; and transpositions are dealt with in such a manner that all members of the orchestra know that such problems exist for the conductor, and so that the individual members of the ensemble can sort out their own transpositions when a chord in "C" is called by the conductor.

For the students who are now seriously interested in conducting, the opportunity is open to study symphonic scores, to have some time each month with the orchestra as a practice medium for their conducting, and to go as far as they may wish in this field.

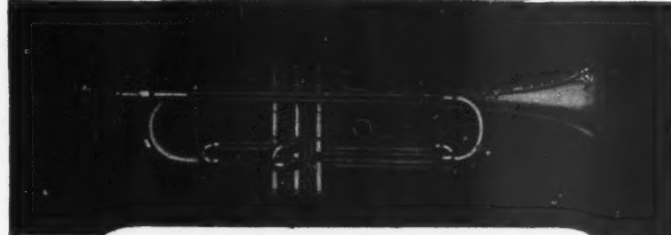
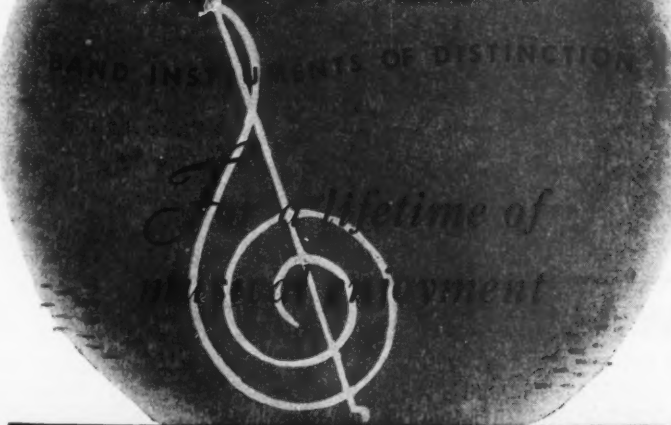
By this means the students coming into our college departments would be prepared for college-level work instead of for elementary,—and I DO mean "elementary",—conducting experiences.

The feeling of strangeness in standing in front of a group, baton in hand, will have disappeared long before the college-level requirements make their demands.

While I realize that the time in public school classes is limited, I also know from experience that everything listed herein is completely possible. No one knows better than I the terrific demands on the time of the school music instrumental teacher. But, believe me, fellow teachers, you can save yourselves greatly if, on those days following your big programs, when it is hard to get enthusiasm worked up from your own store of it, either on your own part or on the part of the students, you will put students conducting into your orchestra rehearsals for the day.

The change is fine for the students,—and the children love to conduct. Interest will automatically create itself, constructive learning will be going on, and you, yourself will enjoy your work without feeling completely "driven".

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People (even music-loving people) who are conscious of the important role that it plays in our symphonies and other fine music, are in the minority. If we are to educate our music-loving public to the extent that they do appreciate our lovely instrument, then each of us who is in a position to do so, should remind them from day to day and every day, of its versatile qualities.

Anyone who attends even an occasional band or orchestra concert cannot help but notice that the flutist "blows" into his instrument and manipulates the keys with all his fingers to give variation in pitch. More often than not, their interests may come to a halt at that point. Many are the flutists who have been asked questions as concerning their "fifes" by well meaning friends who were truly inter-

ested and were honestly seeking information.

That such questions put to us are embarrassing is, of course, true, but that should always be our cue to boost our flute by explaining the difference between the fife and our highly complicated fine flute. By so doing we can arouse new interests and real enthusiasm among those who have never had the opportunity to gain such knowledge.

It is a fact that many who are skilled musicians do not appreciate the full capacity of the flute. They, of course, all know that Brahms, Saint-Saen, Mendelssohn, Tchaikowsky, Beethoven, Schubert, and many, many others listed among our great composers, entrusted the flute to play solo roles throughout their compositions. However, many of them do not know that Mozart, Handel, Bach, Debussy, and many others numbered among our master composers of the old school, have left us numbers of Concertos, Suites, Sonatas and solos of various forms, written especially for the flute.

Note: Some of our Music Publishers (in order to make more sales) have defiled some of our loveliest original flute scores by printing on the music "Violin or Flute". Quite naturally, when one who is not familiar with that particular score or number, sees it, he takes for granted that it was written for the violin and the "flute" has been added because it can be played on the flute without transposition.

Considering the fact that we are so completely surrounded by these many complexing elements, it is little wonder that the average "John Citizen" understands so little about the flute. However all this may be, music in general is enjoyed and appreciated much more today than it was even a few years ago. For this, we must

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give great credit to the radio, but dominating in this regard is the comparatively new field of Public School Music.

If we only knew of the greater proportion of our American homes that are supporting musical instruments today as contrasting that of some thirty years ago, we feel certain that all of us would be amazed, and happily so. When we stop to think of all the fine bands, orchestras and choruses that are now existent among our public schools, then we cannot doubt the authenticity of such a statement.

We recently had a caller at our home who drives from town to town every day, in every state of this good old U.S.A. This fellow is not particularly interested in any form of music or in the development of music, but he said "For thirty years I have been driving almost steadily, but it has been during the past ten years or so that my attention has been attracted to so many youngsters going and coming from school with some kind of a musical instrument tucked under their arms."

Only recently we had occasion to ride a school bus out in western Nebraska. We boarded the bus at about three miles from town and really, it had the appearance of a conveyance for an organized travelling band.

Now, flutists, don't you feel that we are surrounded by perfect circumstances to start promoting our Flute and Flute Playing in a really big way? Well, of course you do, and that is what we are going to concentrate on for some time to come.

It was in 1910 that we had registered at the University of Nebraska for some special work. Since we were to be in Lincoln for several years, and there was no flute instructor connected with that fine institution, we applied for that position. Mr. Willard Kimball was the director of the College of Music at that time. He said that he would be very happy to start such a department but could promise nothing, as there was no evidence of any interest in the art of flute playing.

However, we were not going down to defeat on that account. We asked that our name be placed in the catalog, and that we be given the opportunity of creating such an interest. When the fall registration was completed there was not a single flute student in the lot. We had to admit that prospects for a flute class did not look very promising.

It then occurred to us that the next best thing to do in an endeavor to get folks interested in flute playing, would be to give a recital. Consequently, Mr. Ernest Harrison (a fine pianist of the university) was inveigled into helping us work up a program. For hours we worked on Bach, Handel and Mozart, and gave some time to lighter numbers. When the morning and time for our recital arrived there were about twenty people in the audience.

To say that we were both grief-stricken is putting it very mildly. However, after

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taking inventory of our audience, we were happy to notice that, though lacking in quantity, *quality* was there. There were the heads of the various music departments as well as three newspaper critics.

We, of course, did the only thing left for us to do, and that was to go ahead with our recital. After our program was completed we were highly complimented, and several confessed that they had never heard an all-flute recital before. They said that they were agreeably surprised that the instrument could hold the attention of musicians for an hour or longer. The newspapers, too, were most complimentary in their write-ups. Consequently we were asked to repeat our program two weeks hence.

This we did, and to our great joy and delight, the Temple theatre where we played was filled to overflowing. From that time on, students started registering for flute, and for many years following our flute recitals were as well attended as were most any of our public programs.

All that has been said here of building up interest in Flute Recitals holds true of our fifteen years activities in Chicago, Illinois, and of the five years that we have been teaching the flute here at the University of Colorado.

Maybe a few newspaper or magazine clippings concerning our flute recitals would not be out of order as a means of closing this second column on "Promoting the Flute." Note: You may be interested to know that our determination to get this column to you in the next issue of *THE SCHOOL MUSICIAN* is such that we have given the whole of Christmas evening to the writing of it while family and friends have been celebrating the event up in the living room, just above this studio.

(Bob Shepherd, please notice. Ha ha.)

"Just as pretty as need be were the flute solos by Rex Elton Fair, with piano accompaniment, played over WLS." *Chicago Tribune*. "Rex Elton Fair played (among his other chosen numbers) a Sphor Concerto so well as to prove himself a thorough master of this difficult instrument. The theatre was crowded." *Chicago Music News*. "Some most unusual forms of musical entertainments have been given this season by Rex Elton Fair, flutist. The beauty and charm of his recitals have been greatly appreciated by all who have heard them." *Musical America*.

Following is a clipping from the Nebraska State Journal after our second recital as described herein:

"The flute recital given at University convocation last Thursday morning by Rex Elton Fair was a unique event for Lincoln, and would be an unusual form of musical entertainment even for a great city. All orchestral works give prominence to the flute, and in some a brief solo is provided for that instrument. It was a surprise to many persons who heard the beautiful performance of the Mozart Concerto for flute and piano, played by Mr. Fair and Mr. Harrison, to learn that works of such dignity had been written by great composers with the flute as the leading instrument.

"Mr. Fair played with beautiful smooth tone, with fine musical appreciation and vivacity, and with a high degree of technical skill. The Temple Theatre was crowded."

P.S. All that was said in this column last month pertaining to the recitals of the late Georges Barrere was to praise Mr. Barrere and his Flute. Quotations offered you this month are offered in the spirit of praising the flute only.

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HORNIST BLOWS!

"Mr. Cox, I am a high school hornist, and I'm writing to you on behalf of our high school band and orchestra horn sections."

"... been reading your column . . . enjoying your articles immensely . . . BUT . . . too much of the same . . . Bb horn . . . double horn . . . a couple articles a year on them is plenty."

"... Articles should be devoted to discussing various makes of French horns . . . good and bad points . . . lists of horn materials . . . problems of playing . . . mouthpieces . . . tuning . . . water disposal . . . hand positions . . . muting."

COLUMNIST ECHOES!

That's the stuff, Mr. Victor Kennedy, Oskaloosa must be headquarters for Iowa horn students; it *should* be! I'm sending you an invitation to serve on the French Horn Activities Committee, and contribute to "The Horn Section" hornist's news. You'll find many things you asked for handled in its columns.

You'd no doubt like to meet Norm Street, my successor as band director at Benson Tech in Portland, who buzzed me for some horn section coaching and O. K'd the over-dose of Bb writing in *The SCHOOL MUSICIAN* (even if he didn't necessarily agree with me.)

What horns are there to discuss? The pre-war makes have not reappeared entirely, some of them seem to have disappeared. There is no post-war horn to date, except the (shh)—Bb single—of a manufacturer whose horn ads are found monthly in *The SCHOOL MUSICIAN*. The American pre-wars had in only one instance caught up to top grade European horns such as Schmidt, Kruspe-Horner, Alexander, Knopf. (Its name and those of others in which you are interested may be secured from French Horn Activities Committee by personal correspondence.)

In general, American horns have struck a medium (not necessarily a happy medium) between the artistic "touch" of leading imported horns, and the practical demands of school music organizations. All readers of *The SCHOOL MUSICIAN* are invited to contribute their requirements in a school model horn. The extra spit keys, quick slides, stick-proof valves, handy size, light weight, no-dent guards, big-tone bell, will all be rolled into the design of a model to be sent interested manufacturers.

For school purchasers of (shh) Bb or double horns, Gurley Music Company, Utica, N. Y. has published a free plan for adapting cornet methods, baritone methods, for Bb French Horn instruction; a three-cent stamp to them brings the nicely covered, five page booklet to you.

Horn materials? This column *could*, in fairness, recommend that you play this number or that number. But where has that gotten hornists over the years? We are frankly a cross between instrumentalists and vocalists. The very techniques and solos which make us good technicians

on French Horn, are those which destroy the artistry necessary to making the horn satisfying.

Present materials, lists of which are available from the contest listing, and from the dozens of publishers' catalogs, face us with notes—notes—notes, some under titles which help the imagination, some under mystic symbols such as Romance, Intermezzo, etc. And so our performance has resulted, in comparison with cornet and clarinet and trombone, to be just notes—notes—notes.

MATERIALS

Materials, to this column, means the development of neglected points of instruction. On one hand, we must get into vocal music, no matter how weak our skill in singing. Sometime during a year our chorus or choir will perform something that tears at our heart-strings. Hold on to those rare experiences, they make you a better hornist.

On the other hand we must study a rudimentary skill, be it baton twirling or drumming; day after day comes the realization, that you can do anything—anything, by beginning slowly and thoughtfully, and building over a long period. These experiences will make you the master technician on horn. Apply such vocal and rudimentary experiences on your regular music.

It has always been this column's contention, that *imitating* is thoroughly justified in the field of music instruction, provided you can distinguish between a superior and inferior model. On recordings, usually top grade orchestras are selected. If you can hear good horn playing, you have a feeling for what you ought to do with your own playing, and a feeling for what you should omit.

For example, a recording is now available of outstanding horn passages, from extinct records; while the electrical problems of re-recording disturb the levelness of the tone, the quality and interpretation are undisturbed. Just playing by ear, re-discovering the notes, of each of these passages is an educational experience superior to studying just the notes from a Horn Passage book.

MOUTHPIECES

Mouthpieces are a wonderful way to make boring band parts interesting, but when concert music rolls around, decide on one and stick with it until that concert is over. Then try a different one. (Names of recommended models for experiment furnished by personal inquiry.) November 1940 *SCHOOL MUSICIAN*, May 1943, and November 1947 give original designs, each with some desirable effect.

Tuning needs not instruction, so much as attention. You have slides for tuning the open tones; then you have slides for tuning the individual valve notes. Do you know what notes you wish to correct? Your hand position and lip tension should center those tones which will not come into tune by mechanical means. Do all this your own way first, then write us

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any trouble you still have, describing or sketching what you have done. **THAT** is the real way to learn!

Water disposal is the horn's perpetual headache. First, should we produce as much water as we are doing? Too wide an opening in the embouchure admits more warm air under lower pressure; this produces water rapidly. A different shape of opening admitting less air, but under higher pressure is one answer.

Second, how long does it take to drain a horn? You have probably explored the drainage system, and know exactly how many times to turn your horn to drain it completely. Does the water land on your horn, or on you?

Can you replace the slides instantly? If not, make one slide surface of each slide shorter by cutting with a hacksaw with a dowel stick inserted to make the cutting easier. Push the cut-off piece up into its proper receiver slide. This cutting makes the longer slide automatically line-up the shorter slide for quick replacement. You can even enlarge the receiver openings by a round file or emery cloth (remove all abrasive before replacing the slide.)

HAND POSITIONS

Hand positions are described interestingly in the Eby Scientific Method for French Horn (Part I, or Complete edition) with remarkable photos. If you don't have this book, get it even if you never play a note from it (Jacobs, publisher.)

However, the hand position tangle boils down to this. What kind of tone do you want? What kind of tone do you get? What kind of tone should you have to satisfy your director, fellow players, and audience? Your lip texture and position within the mouthpiece cup makes the greatest difference, the angle of the horn comes next, the design of the horn next, the hand position next, the mouthpiece next, then come other factors such as the blend with the horn section, and then with other sections, supporting and disturbing sounds, etc., etc.

With the hand on the far side an open quality (playing out) is imparted, and on the near side a covered quality (playing in) is noticed. A coarse and noisy horn sound may be refined by a very covered position provided it does not flatten the pitch lower than the tuning slide can restore it, by placing the finger nails and adjoining knuckles against the far side of the bell throat, and curving the hand slightly to follow the curvature of the near side of the bell.

The palm is flat, thumb knuckle raised on a plane with the third joints of the hands. Turn the hand so that the palm is facing left rather than upwards, if possible. Beware of muted quality, but come as close to it as sounds satisfying.

Muting? Hand mustn't "leak" air, play with stopped hand position as far out of bell throat as doesn't leak. Drop lower lip, and keep pulling it down while blowing stopped horn, especially on diminuendos and ends of notes.

Extra air of course will be needed to give stopped "edge" to tone. Non-transposing mute of convenient size is now made by Humes and Berg, of "Stone-lined Mute" fame. Best bet is still Shas-tock "Tonacolor" Cup Trombone mute, if you will glue corks to fit your bell, and set rim of cup tight against bell; (adhesive tape, waterproof kind, may reduce buzz in case no rubber-rim-cup model is available.)

Had enough? Put the French Horn Activities Committee to work on your problems, the rest of you readers!

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Here Are Your Parent's Club Constitutional and By-Laws

So many requests from directors, students and parents have come to *The SCHOOL MUSICIAN* asking for reprints of the Band Parents Club By-Laws and Objectives that, to keep everybody happy, we are printing them again.

An active Parents Club can provide the most substantial support a band can have. This magazine has fostered the organization of such clubs from the very beginning of the school band movement and takes considerable pride in the great number of Band Parents groups now flourishing throughout the country.

Since its first appearance some years ago, the SM's organizational plan for Parents Clubs has been reprinted at frequent intervals, and requests continue to come in. It's a healthy symptom, and one we hope will continue.

Article I

The Regular meetings shall be held on the third Wednesday of each month of the school year at three-thirty o'clock, p. m. in the Music Room at the Morton School.

Section 1. The name of this organization shall be The Music Boosters of the West Lafayette Public Schools.

Section 2. Dues. The dues of this organization shall be twenty-five cents per member per semester. Payment of dues shall constitute membership in the organization.

Section 3. Elections. A nominating committee shall be appointed by the President at the regular April meeting in each year. Nominations may be made from the floor at the Annual Meeting if filed with the Presiding officer prior to such meeting.

Section 4. It is the policy of this organization to adopt each year a definite constructive program for each year, and to devote its united energies to the accomplishment of such program.

Section 5. Except as otherwise herein provided Roberts Rules of Order shall govern the procedure of this organization.

Section 6. These by-laws may be amended at annual or regular meetings by a majority vote of this organization.

Article II

Section 1. Officers. The officers of this organization shall be: President, Vice-president, Secretary and Treasurer.

Section 2. The President shall preside at all meetings of the organization, ap-

point all committees and shall be, ex officio, a member of all committees.

Section 3. The Vice-president shall assume all the duties of the president in his absence.

Section 4. The Secretary shall keep all records and minutes of all meetings in permanent forms and conduct all correspondence.

Section 5. The Treasurer shall receive all funds due the organization and disburse the same on the approval of the Executive committee.

Section 6. All school patrons and citizens of West Lafayette interested in the purpose of this organization shall be entitled to membership.

Article III

Section 1. The Executive Committee shall be composed of the officers of the organization, its past-president and chairman of the standing committees.

Section 2. It shall be the duty of the Executive Committee to have general supervision of the affairs of the organization.

Article IV

Section 1. The Annual Meeting shall be the last regular meeting in May of each year, at which time the officers for the ensuing year shall be elected. A Regular meeting shall be held each month during the school year. Special meetings shall be held on the call of the President. Five members present shall constitute a quorum.

Article V

Section 1. This constitution may be amended: upon notice, accompanied by a copy of such proposed amendment, at a called meeting for such purpose; or at a regular or annual meeting upon a proposed amendment which shall have been presented at the meeting immediately prior thereto. All amendments shall be adopted by a two-thirds vote of the members present.

By-Laws

Section 1. Time and place of meetings.

Section 2. The purpose of this organization shall be the promotion and encouragement of music in the public schools.

Clarinetists Column

(Begins on page 30)

short the musicalness—of your performance). It is not WHAT you say, it is HOW you say it that counts most. This element of fine performance is the last to come to you. It is only the mature, advanced player whose naturally sensitive talent has been awakened and guided by careful teaching who will manifest this added quality in his playing. The really fine high school musician will possess this musical sensitivity. I look for musician-ship in every player to whom I award first division ratings. So go to it. Think also of HOW you say it (musicianship); not only of what you say (the technique).

4. Finally here are a few practical suggestions for your better contest performance.

a. Actually, a judge can tell from hearing about 20 measures what your abilities as a player are. So don't think you must

play the whole of a chosen solo. Rather take such CUTS as are necessary to stay positively within the time allotment set up for your particular solo contest—be it 5, 6, or 7 minutes.

b. Include in your solo offering as many different phases of performance as possible. If your solo begins with a long slow section fine. But don't play so much of that as to prohibit rendition of faster technical passages. In the reverse, too, don't choose solos that are purely technical display pieces with no opportunity for you to sing a beautiful cantabile melody which shows off your tone quality.

c. Practice a good deal with your accompanist. Don't wait until the last week to play with him. A worthy solo selection will have enough of musical importance given to the piano that you must be aware of the piano all the while you are playing. Work for good balance; for bringing out the musically important ideas in both your part and in the piano part as well.

d. Take time to tune as you enter the stage for your solo. Have the piano sound B₃ middle line of the staff and YOU TUNE your instrument to the piano. Many contest locations do not include a good piano. The piano is apt to be flat in which case you must PULL your instrument. Do this (1) at BOTH sides of the barrel joint—pull the mouthpiece out a slight bit from the barrel joint and pull the barrel joint out from the long upper left-hand joint; (2) pull your instrument at the middle, between the left and right hand joints. This can be only slight but is of some help. Those of you who have articulated G sharp key cannot pull this middle joint.

Should the piano be sharp there is nothing you can do to raise the pitch of your instrument excepting to make certain it is pushed tight together at all the joints. It is wise, too, to stuff your handkerchief into the bell opening at the end of your instrument, finger a low E—all holes closed, and thus warm your instrument by blowing into it while you wait for your time to play. This is important.

Some of my worst moments, as a judge, have been due to lack of careful TUNING BEFORE YOU BEGIN YOUR SOLO. Learn to tune at home. Continue to tune at the Contest Performance.

I cannot close this column on contests without saying a word to your Director as well as to you, the Students. As chairman of District Contests in various parts of the country I am amazed at the small enrollments in the Solo and the Ensemble Instrumental Music Events. How can it be that you—Directors and Students alike—can fail to avail yourselves of the potent stimuli which can come from concentrated Solo and Ensemble preparation for contest participation?

To the Director the most effective method of developing fine organizations—through fine individual performers—is through the encouragement of ensemble playing in small groups and of solo study by the individual student. How can we miss the boat so completely?

In many states we have fine organizational participation—Band, Chorus, Orchestra—we even have many Vocal solo entries. But what of the Instrumental solo and ensemble events? Can't we approach the building of our large organizations in the most effective manner of all—through individual solo entries and lots more ensemble playing?

Was pleased to receive so many notes from you readers this month. If you care to ask for any information regarding your Contest solo, be sure to drop me a line.



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**BUESCHER ANNOUNCES NEW
BARITONE SAXOPHONE**

The Buescher Band Instrument Company has announced a new addition to their Aristocrat family of saxophones. This newcomer is model No. 129 baritone saxophone which embodies all of the features already famous on Buescher saxophones plus some improvements which make news.

While the keys are necessarily larger than the keys of an alto or tenor yet they



have been so placed and delicately balanced to give the impression of a light, feathery, flute-like action. Famous Buescher patents like the snap-on pads, Norton springs, etc., are employed on this new model along with new mechanical improvements, such as an entirely new design for the bell keys which must be seen to be fully appreciated.

The proportions of the instrument have also been changed to bring this instrument to a high degree of musical perfection to please the modern player.

Buescher baritone saxophones have long been favored by professional players all over the world and the Buescher Company states that the new models have been carefully designed to maintain this tradition.

Targ and Dinner Announce 1948 Music Week Contest

The enthusiastic participation of the Music Merchants in the **Advertising Contest** sponsored by Targ and Dinner Inc., Chicago, during Music Week 1947 has prompted Max Targ to announce a command repeat performance of this contest, during the week May 2 to May 8, 1948. Since the real purpose of this contest is to promote public interest in National Music Week, Mr. Targ is happy to comply with requests from leaders in the music industry.

An even greater participation in the 1948 contest is anticipated by Targ and Dinner. The music industry is using newspaper advertising as never before and the cooperation of local newspaper advertising departments is at the dealer's beck and

call. The contest is open to all piano, radio, record and general music merchants and to department stores having a music department. To comply with the contest the ad need only capture the spirit of Music Week, such as, a call for the participation of musical organizations in the observance of the occasion; encouraging musical events in the community; publicizing musical activities that will take place in the community during Music Week.

Neither size nor the medium in which the ads appear will be a factor in the contest. Ads will be judged for their impressiveness and effectiveness of the Music Week theme.

A merchant may enter any number of ads, but they should appear immediately preceding or during Music Week, May 2 to 8. Tear sheets of the entire page on which the ad appears showing the name and date of the publication should be mailed before May 15th to "Music Week Contest," c/o School Musician, 28 E. Jackson Blvd., Chicago 4, Ill.

Six cash prizes will be awarded. The first prize is \$100, second \$75, third, \$50, and three prizes of \$25 each. The judges of the contest are well known in the musical publications field—C. V. Buttelman of the MENC, Robert L. Shepherd, publisher of **THE SCHOOL MUSICIAN**, and Glenn Burrs, publisher of "Downbeat." All winners will be displayed on a special bulletin board at the Music Trade Convention, Palmer House, Chicago.

"In line with the true spirit of the contest," says Mr. Targ, "merchants are urged to participate, not for the prize or publicity or pride of being a winner, but rather for the contribution to the great cause of furthering music as a social, cultural and practical benefactor of mankind."

Pen in Hand

(Begins on page 4)

concert tour. When some day our Latin neighbors see and hear a good American school band of healthy American youngsters, with their bright uniforms, their matchless discipline, their pep and precision of playing, they will get a better idea of America than from other propaganda vehicles such as diplomats, salesmen, movies or lurid magazines.

In these turbulent and dangerous times, when communists in every corner of the world are trying to paint America black, to describe us an imperialistic nation, anxious to grab, anxious to sell only merchandise of a tangible nature, I say, in such critical times it is doubly important to sell our cultural accomplishments, and the American band is certainly one of them.

The American band movement is one of the most glorious products of true democracy, which gives opportunity to every man who needs it and who wants it.

Therefore, in closing my address, I urge you again: send an American school band to South America and show them what American democracy means in terms of music.

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